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— p. 6



The Student Union: Politics'
Peyton Place — Centerfold

San Francisco State

PHOENIX

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Thursday, February 25, 1982



Gil Scott-Heron played to a packed house at McKenna Theatre Tuesday. His solo performance included a monologue and poetry reading and was followed by music. See Arts, page 14.

Blacklist suit resurfaces before Court of Appeals

A \$15 million lawsuit, charging Sen. S. I. Hayakawa with violating the due process rights of students and faculty disciplined for their roles in the SF State strike of 1968-69, comes before the Ninth Circuit Court of Appeals tomorrow for the second time in the case's 10-year history.

The former SF State students who are plaintiffs in the class-action suit hope this latest appeal will finally force the case to come to trial in the U.S. District Court.

If the appellate court decides in the plaintiffs' favor, Hayakawa could be joined in court by co-defendants President Ronald Reagan, the entire 1969 Board of Trustees of the California State University, and Chancellor Glenn S. Dumke. A negative decision will mean the end of the case.

The suit dates back to the mass arrest of 452 students and faculty at a campus rally Jan. 23, 1969. Plaintiffs contend that Hayakawa, then president of SF State, with the support of then-governor Reagan, Dumke and the Board of Trustees, issued a "blacklist" of those arrested, ordering campus officials to not rehire the individuals named.

Charles Jackson, a former SF State Black Student Union officer who was not arrested in the melee and is not in line for damages in the suit, leads the list of plaintiffs in the class action.

"I witnessed gross violations of constitutional rights by Hayakawa," the 37-year-old legal researcher said. "I've stayed involved because I intend to see those violations brought before the public in open court."

Peter Pursley, a former graduate student who taught psychology at SF State, and now the lead attorney in the case, contends that he was fired and that his teaching salary for the Spring 1969

semester was withheld because of the blacklist.

"It was devastating at the time," Pursley said. "A grievance committee was set up by Stephen Rauch, chair of the Psychology Department, to appeal my firing. The committee unanimously recommended I be rehired, but Hayakawa rejected their recommendation."

Rauch said this week that he did receive a memorandum from campus officials prohibiting the college from employing anyone arrested for disturbances in the fall of 1968 and that Pursley's name was on the list.

As recently as 1980, however, Hayakawa denied the blacklist charge. "It has no foundation," he told Phoenix

at that time. "One of the documents they presented as part of the blacklist is an obvious forgery because on it were names of people still in the administration."

The class-action suit, first filed in March 1972, contained five causes of action, all arising from "events that began with the student-faculty strike initiated by the Black Student Union in the fall of 1968 and culminated in a series of illegal actions by defendants," the original brief stated.

● A conspiracy to deprive students of their constitutional rights existed in the mass arrest.

● The "blacklist" compiled violated plaintiffs' first, fifth and 14th amendments.

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In our opinion

Next week's elections will bring a new student government to power, and on May 5 we will bid the departing lot a relieved adieu.

Elected a year ago to administer the students' money, our elected officials left their mark as an administration divided against itself; bamboozling the students out of a stack of that money; money Phoenix wants to see returned in a way that will benefit the most people.

Their antics included:

● Corporate Secretary-Summer Tips signed a \$400 check to AS Speaker Wayne Zimmerman and a \$300 check to Assistant Speaker Janet Gomes for positions they resigned scant days later. Zimmerman and Gomes have not repaid the money.

● When Treasurer Alice Rainey questioned Tips' motives in signing the check Tips responded by reviving last semester's question: Was Rainey doing her job?

● Whether or not she had been doing her job, it became evident this semester that she and AS President Yvette Terrell were taking full advantage of the opportunities their position afforded.

Discrepancies in the AS phone bill worth \$559.25 were attributed to Terrell, \$86.64 to Rainey — third-party calls that were made in violation of AS Board of Directors policy both should have been aware of.

● So maybe it's only money, but the Board of Directors took it a step further. Overturning an AS Judicial court ruling on the rushed AS election filing dates, the board threw into question the court's constitutional jurisdiction. A new petition has been filed demanding a ruling on the board action, calling it unconstitutional.

A candidate in the current election has said the student politics are not real, but a half million dollar budget is real enough. With any luck, the next round of AS officials won't play games with it.

Two AS slates shaping candidates' campaign

By Barry Locke
and Larry Deblinger

From the confusing profusion of candidates for this year's Associated Students election emerge two parties: "Dimensions" and the "Student Slate."

Forming Dimensions last semester, Jeff Kaiser, the slate's candidate for president, knew what kind of candidates he wanted.

"Traditionally, the slates have concentrated on finding candidates who were popular and therefore electable," said Kaiser. "We picked people we knew could do the job."

The first quality he looked for was a good business sense, which he considers essential in combating the AS' financial problems.

Kaiser also looked for enthusiasm. He said he wants active representatives who will devote time and effort to their of-

fices.

Warring factions in student government have stalled AS efficiency recently — a problem Kaiser attributes to a constitution which doesn't always clearly explain who has what power.

The Student Slate, as the name implies, stresses direct representation of student interests, fresh blood, and — like Dimensions — a more businesslike approach to student government.

"We're all fresh people who've been watching the games being played in AS, and we're fed up," said presidential candidate Brian Poirier, who described Dimensions' candidates as "members of the currently inactive and divisive AS."

Vice-presidential candidate Matthew O'Connell wants to approach student government more as a business than as a political operation.

"I like to look at student fees as an in-

Continued on page 6

Vote on rent control

By Dennis Wyss

The latest chapter in the volatile rent control issue in San Francisco will be written Monday when the Board of Supervisors casts a final vote on toughening and extending indefinitely the city's existing residential rent laws.

Sources close to the Board have indicated that the measure is almost sure to pass, and Mayor Dianne Feinstein has given guarded approval to the proposal, indicating she will sign it into law.

The rent control issue has long provided a lively arena for numerous donnybrooks between the city's property haves and have-nots. Add a couple of generations of politicians, ever-soaring property values in a metropolitan area with the highest consumer price index in

the nation, and the sum is a gnarled problem guaranteed to raise hackles in a city where 70 percent of the population are renters.

Rent control in San Francisco began with the strict monetary policies of the federal government during World War II and was extended by Congress through the Korean conflict.

From 1942 to 1953, rents, evictions and security deposits were regulated under the auspices of the federal Office of Price Administration and the Office of Rent Stabilization.

In 1952, Congress decided to end controls that September — except where local governments declared housing shortages — and asked that rent controls be continued until July of the following

Continued on page 9

Self-image key to harmony at Woodrow Wilson

By Laura Broadwell

The Rev. Cecil Williams flailed his arms in front of the young crowd, flashing his silver jacket, turning his eyes upward, repeating, "I love myself, I love my blackness."

In a scene resembling Sunday morning mass at Glide Memorial Church, Williams addressed more than 75 students and staff members from Woodrow Wilson High School at an intercultural workshop here Tuesday.

Shouts of approval motivated him further. "I'm no longer an oreo cookie," he said. "My blackness describes my mind, my soul, my actions."

Sponsored by SF State's Psychology Department, the workshop began a series of group sessions between psychology interns and high school students who want to ease racial tension at Wilson.

The students were chosen to attend the workshop based on their social or academic leadership abilities. When they return to school, they will be asked to work directly with their peers.

Wilson High School, near Visitation Valley, is a "newcomer center" for immigrating students and has a diverse ethnic student body. Of 1,660 students, 36 percent are black, 30 percent are Filipino, 20 percent are Hispanic and the rest are Vietnamese, Chinese, Samoan and white.

Violence is not prevalent in classrooms, yet students say there is an underlying tension fed by cultural misunderstandings and gang rivalries.

Joseph Torres, a 17-year-old senior, said a lone student is prone to attacks when crossing a gang's turf on the way to class or after school. But he thinks his school has earned an undeserved reputation for gang violence and that other San Francisco high schools are much rougher.

Torres said his education is much more real in Wilson's environment than in a segregated school. "You can't learn about life from a book," he said.

At Tuesday's workshop, minority group speakers Daniel Gonzales, Ben Tong and Gene Royal from the Ethnic Studies Department, Mimi Dinh, a Vietnamese graduate student, and the Rev. Williams told students of their personal struggles in the fight to overcome racism.

The remarks ranged from the soft-spoken Dinh relating her difficulty in speaking out because Vietnamese don't believe in talking about themselves to Williams, who raised the roof with anecdotes about self-love and self-definition.

While other speakers urged students to cultivate a strong self-image drawn from understanding their cultural background and values, Williams drove the point home with a half-hour of

Continued on page 7

Gator cagers win twin titles

By Charles J. Lenatti

For the first time ever, one school has won both the men's and women's conference championships. And that school is SF State.

First-year head coach Kevin Wilson's men's team won SF State's ninth conference championship in 23 seasons of Far West Conference competition with a 61-59 overtime victory over Stanislaus State last Friday night. To advance to the regionals, the Gators must win the Shaughnessy tournament this weekend.

Tomorrow night, following the game between the other two teams in the tournament, Sacramento and Chico, SF State faces tough UC Davis.

The Gators split their two games with the Aggies in league play, losing by two points at Davis and winning by one point at home in front of an enthusiastic capacity crowd of 2,000 supporters.

SF State's forte is its defense which ranks ninth in the nation among Division II schools and has shut down opponents in the crucial final minutes of games.

Defense is also the trademark of coach Emily Manwaring's women's team which has the eighth-best Division II defense in the country, allowing only 58.4 points per game.

Since joining the Golden State conference five years ago, the women's basketball team has won three conference championships. In her three years as coach, Manwaring has led the team to two titles.

The women's team has one league game remaining, against Hayward on

the final game of the men's Shaughnessy tournament. Next week, the women's team travels to Cal-Poly Pomona for the regional playoffs.

Although the women's game Saturday will be free for students, it will cost students \$2 and non-students \$5 to watch the Shaughnessy tournament.

The women's team has been led by Patty Harmon who has averaged 14.4 points and four assists per game.

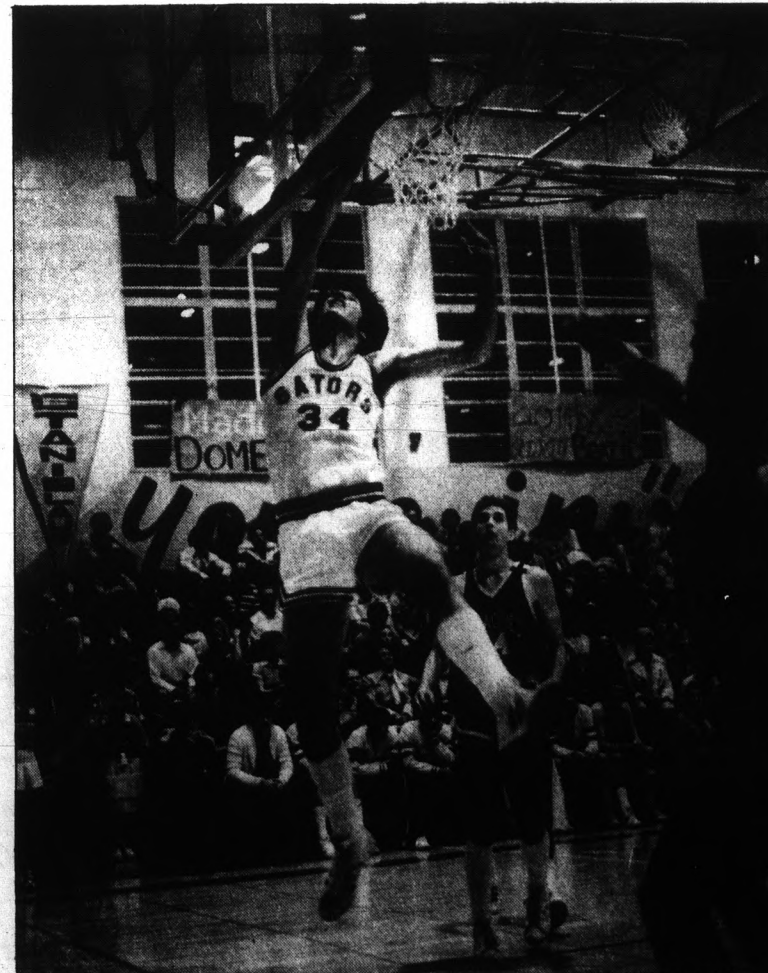
The men's team has had a balanced attack with Keith Hazell, Craig Brazil and Neal Hickey, all averaging more than 10 points per game. Hazell will miss the rest of the season with a knee injury.

When the Raiders or Forty-niners win a championship there is dancing in the streets and revelry until dawn. Fans or professional sports teams think of their teams as extensions of themselves. When their team wins, it not, "They won," but "We won."

How much do those fans really have in common with their heroes? Do they travel in the same circles as Dwight Clarke or Joe Montana? Do their salaries exceed \$100,000?

On the other hand, SF State athletes are in many ways exactly like other students. The Diane Williams and Peter Garretts pay tuition, attend classes and eat in the Student Union just like other students.

Yet, despite the unprecedented dual championship by the two basketball teams, few students are even aware of their teams' success, let alone celebrate it.



Steve Domecus goes for the ball during the UC Davis game.

New music course

Rock fans get credit

By Barry Locke

"I believe in yesterday."
— Lennon-McCartney

Yesterday's music bounces off the walls as class members study the work of rock'n'roll's two most famous groups, the Beatles and the Rolling Stones.

Every Wednesday, all 98 seats in CA 221 are filled as Joel Selvin teaches Music 677, "Beatles — Rolling Stones:

cepted his suggestion for a course about the Beatles and Stones.

"In the 20th century," said Selvin, "there is no musical movement which matched the influence, the impact, the enormous power of the Beatles' music and, secondarily, the Stones'."

The course began by tracing the roots of the two groups to the late 1950s. These were the days of traditional jazz and skiffle music when British pop-music hits occurred in America about as

music came.

"It's good to study them together because they point out strengths and weaknesses in each other by comparison that otherwise wouldn't be readily evident."

The blossoming of both groups is next in the curriculum, with videotapes of live performances and hit recordings that allow the students to relive the Beatles and Stones era.

The decline of both groups follows, with the film "Let It Be" showing the constant bickering which caused the Beatles breakup and "Gimme Shelter" showing the violent Altamont concert, a low point in the Stones' career.

Selvin feels that his role is to provide the students with objective material which is unavailable elsewhere. When the material is coupled with Selvin's own insights and evaluations, he hopes it will provide the students with a basis for more educated opinions.

"The idea is to get people to think about pop music in a different way, not necessarily to intellectualize it, but to see that there is depth to it, that there is meaning and significance, and that academic studies of the subject are not without merit," Selvin said.

Selvin's spontaneous and informative answers to his students' questions indicate that class members will leave the course with much more knowledge about the subject.

Grades for the course are based on one assignment. Students must read a book of their choice about the Beatles or Roll-

often as unnoticed Beatles arrivals at U.S. airports in the mid-1960s.

Early Beatles and Stones audition tapes provided the class with a better understanding of the groups' development in the early days. Most of the class justified Decca Records' decision not to award the sloppy playing of the early Beatles with a recording contract. However, the Stones, despite their obscure Chicago-blues style, impressed all with their musical ability.

"The Stones were always a blues band that had to learn to become commercial," said Selvin, who is also a music reviewer for the Chronicle, "whereas the Beatles were always commercial songwriters and musicians who had to learn the roots from which their



By Michael Jacobs

Chronicle music critic Joel Selvin teaches "Beatles — Rolling Stones: A Closer Look."

ing Stones, combine it with class material, and write a short analytical paper.

The course does not include the Stones' work in the '70s or the individual careers of the Beatles.

"The significance of the Rolling Stones recordings in the '70s has to do almost exclusively with the popularity they attained in the '60s," Selvin said.

"They functionally ceased being significant musical innovators or important

stylists after 'Beggars Banquet' (1969)." Selvin describes the solo careers of the Beatles as "a case of the whole being greater than the sum of the parts."

"I think it's not too soon to say that the Beatles' music will live as long as rock does," said Selvin. "They are as much a dominant factor in the music scene 12 years after the group broke up as they were when they were recording."

"They united all the factions of the pop music market. They started out as

teeny-bopper heroes. But before long they convinced the college students, the parents, the motion picture industry... This has not happened again since."

"Beatles — Stones: A Closer Look" is an experimental course. Selvin said future courses may be taught about New Wave, San Francisco rock, and Phil Spector, one of rock music's most influential innovators.

THIS WEEK

Today, Feb. 25

Only Two Days Left to sign up for JEPET. Contact the Testing Center in the New Administration Bldg., Room 454. JEPET Information Sessions are scheduled for hourly meetings March 1-5. Further information available from Jo Keroes, JEPET Coordinator, in HLL Room 244, or telephone 469-2128.

Dr. Robert Wharton of NASA-Ames Research will speak on "Ecology of Algal Mats in Antarctic Dry Valley Lakes." Today in Science Room 201. Wine and Cheese served at 3:30 p.m., the lecture begins at 4 p.m.

Friday, Feb. 26

Small Business seminars are being offered by SF State's Continuing Education Department. The series of one-day courses includes, "How to Start Your Own Business," and "Financial Independence." For more information call 469-1373.

Saturday, Feb. 27

Jose Lopez, a leader of the Puerto Rican Independence Movement will speak at 7:30 p.m., at the Mission Neighborhood Center, 362 Capp Street, for information call 561-9055.

Monday, March 1

Carlo Goldoni and the Italian comic theater will be the subject of a lecture by Albert N. Mancini, Ohio State University professor, at 11 a.m., in the Library. For information call 469-2110.

Wednesday, March 3

Spring Activities Fair, on the main lawn, Wednesday and Thursday, from 10 a.m. to 2 p.m. Booths offering entertainment, games and food will be set up. For information call 469-2171.

Amnesty reaches out

By Claudia Iserman

Disappeared.

It's often the only explanation for millions of victims of government repression in Latin America and Africa.

Four human rights activists spoke about the urgency of this disappearance problem during Amnesty International's Tuesday meeting at the Ecumenical House. They discussed how prisoners are discriminated against by their governments and what Americans can do to help them.

Nick Rizza, regional organizer of Amnesty International, said this type of human rights violation goes unnoticed because it affects individuals rather than large groups of people. "It is important to remember the urgency of the situa-

tion," said Rizza.

In the last decade the number of missing people has risen. In Argentina alone, at least 15,000 people have been reported missing, according to Amnesty International. When the democratically elected Marxist government in Chile was overthrown by a military coup in 1973, the disappearances began to increase, causing alarm among human rights activists. The problem is now recognized by Amnesty International as worldwide.

According to Craig Rock, Amnesty International's campus network coordinator, the people who have disappeared have two things in common: They were opposed to the government in power and they are either found dead or are never heard from again.

Friedrich von Krusenstern, an SF

State representative for the group, said Amnesty International does not want to denounce the governments in question. The group's main objective is to grant basic human rights to political prisoners by writing letters to the various governments.

The letters, which question the governments' morality, are sent in hopes of embarrassing those responsible for the disappearances. The organization hopes that if enough letters are sent the governments will reverse their actions.

Meetings for Amnesty International are held at the Ecumenical House on the corner of Holloway and 19th avenues Mondays from 2 to 4 p.m., Letter-writing workshops take place Thursdays from noon to 1 p.m.

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Answer each of the riddles that will appear here each week in February. Write your answer in the blanks below each riddle. The letters with numbers below them correspond to the numbered spaces in the master key. As you fill in the letters of the master key, you will be spelling the name and location of a secret city in Europe. Send us the solution, and you and a friend could win a trip there, free.

TO ENTER SWEEPSTAKES:

1. NO PURCHASE NECESSARY.
2. Grand Prize consists of two regular round-trip economy airfares to the secret city, 30-day Eurail passes, American Youth Hostel passes, two backpacks and \$1000 in cash.
3. Cut out master key for use as official entry blank or use 3" x 5" card. Print your answer along with your name and address. Mail to Secret City Sweepstakes, P.O. Box 6018, Norwalk, CT 06852.
4. The first 1,000 correct respondents will receive a poster as an entry prize.
5. All entries must be received by 3/15/82. Enter as often as you wish, but each entry must be mailed separately.
6. A random drawing of all correct entries will be held 3/22/82 by the Highland Group, an independent judging organization whose decision is final.
7. Sweepstakes void where prohibited, taxed or otherwise restricted.
8. All potential winners may be required to sign an affidavit of eligibility to verify compliance with the rules within 30 days of receipt of same. For a list of prize winners, send self-addressed, stamped envelope to Secret City Sweepstakes c/o Highland Group, 16 Knight St., Norwalk, CT 06851.



WHAT AM I?

I work all day
and through the dark of night,
So strong
and yet so frail when love does leave,
When I stop,
I cause alarming fright,
I swell with pride
and cause a chest to heave.

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(Answer to Week #3 Riddle: TEACHER)

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Danger continues

Toxic shock

By Annie Dawid

Toxic shock syndrome (TSS) has not disappeared, although the media turned the spotlight away after Procter & Gamble voluntarily removed its Rely tampon from the market in September 1980. Several recent cases indicate that TSS can affect everyone — not just menstruating women.

Post-surgical patients, burn patients, women who have just given birth and people with boils or abscesses have also developed TSS, according to a recent Federal Centers for Disease Control (CDC) study.

Eight weeks ago, the New England Journal of Medicine published a report linking TSS with diaphragms. A 23-year-old Delaware woman and a 25-year-old Connecticut woman came down with major toxic shock symptoms after wearing their diaphragms for 48 and 36 hours respectively. Both recovered.

Last October, a California woman and her husband were classified as TSS victims, but no conclusive data exists on the possible contagiousness of the disease.

More than 1,500 people have had TSS in the United States since the early 1970s. An estimated 117 victims died. And recently, a toxin identified with the syndrome has been found in the breast milk of mothers with the disease.

While non-menstrual cases originally accounted for 4 percent to 7 percent of all cases, they now represent 13 percent, according to Dr. Claire Broome, chief of the Special Pathogens Branch at CDC.

A survey of TSS cases reported by the Atlanta-based disease control center from 1970 to 1980 showed the following statistical characteristics:

- 99 percent affected were women. Ninety-eight percent of these women were menstruating. About 1.2 percent had just given birth.

- Six out of every 100,000 menstruating women get TSS. The mean age of female patients was 23. One-third were between the ages of 15 and 19. The mean age of male patients was also 23.

- In menstruating women, 2 percent were non-white. In non-menstrual cases, the various races were affected in

percentages corresponding with the general population.

- Of those who contact the disease, 7.8 percent die.

- Only a total of 150 cases have been reported in 12 other countries.

Although the precise cause of TSS remains ambiguous, some characteristics can be pinpointed. Certain strains of the bacteria *staphylococcus aureus* (s. aureus) emit toxins, which, if they enter the bloodstream, can cause sickness and possibly death.

S. aureus is not a rare bacteria. It is a

Insight

common cause of food poisoning and is often present in the bowels. In food poisoning, however, the toxins enter the gastrointestinal tract, not the bloodstream.

The bacteria is also frequently found in vaginas of women without TSS. In a study conducted by Patrick Schlievert, a Minnesota microbiologist, and Michael Osterholm, an epidemiologist, s. aureus was isolated in 10 percent of healthy non-menstruating women and 15 percent of menstruating women.

Two bacterial waste products have been identified which may trigger TSS. In December, one of these, Enterotoxin F, was found to be induced by tampons — particularly superabsorbent tampons, according to a University of Wisconsin study.

The other, called Exotoxin C, found in 100 percent of TSS victims, was discovered in one-third of the women who had s. aureus present in Schlievert and Osterholm's study. However, none of these women developed TSS.

These studies have led some researchers to conclude that some women are more susceptible than others to TSS as a result of an antibody deficiency. Thus far, no tests have been established to determine the presence of this antibody.

A study by Merlin Bergdoll, a professor of food microbiology and toxicology at the University of Wisconsin,

concluded that few TSS victims could produce the specific antibody. This finding ties in with the more than 30 percent recurrence rate in TSS patients.

Another possible explanation for women who have had a toxin present but not contracted the disease is that they lacked exposure to the various "cofactors" needed to precipitate the disease — for example, the tampon.

Though tampon manufacturers quickly point out that all evidence linking tampons to TSS is still inconclusive, many researchers and doctors believe that the chemical ingredients in the now-popular super-and super-plus tampons cause damage to vaginal tissues.

Superabsorbent tampons containing polyethylene foam, polyacrylate fibers and carboxymethyl cellulose were introduced to the tampon-using public in 1977. Until then, most tampons were made of cotton or rayon or a mixture of the two.

"Cotton is a very soft, natural fiber," said SF State Student Health Services gynecologist Dr. Paul Scholten. "The superabsorbent tampons use a polyethylene sponge which is a plastic and more rough. It can make tiny abrasions in the vaginal tissues and create a pathway for the toxin into the bloodstream."

Although TSS cases have dropped from the high of 114 cases a month in

"TSS has not let up — especially in non-menstrual cases."

August and September of 1980 to a current average of 30 to 50 cases a month nationwide, high-absorbency tampon use is still prevalent among its victims.

A Minnesota Department of Health study showed that, while 46 percent of TSS cases reported in the first nine months of 1980 involved Rely, 45 percent of cases reported in the next eight months (after Rely was removed from the market) involved the Tampax brand.

Playtex and Kotex brands were also associated with several cases in both time periods studied. Pursettes and O.B.



By Jan Gavthier

brands represented small percentages as well.

The great decrease in TSS cases since the summer of 1980 is attributed to other reasons besides the withdrawal of Rely.

- About 15 percent of women stopped using tampons entirely. (However, more than half of these women have since returned to them, according to Dr. Iris Litt, associate professor of pediatrics at Stanford University Medical Center and member of the Institute of Medicine's committee on

The syndrome was initially described by a Denver doctor in 1978 who diagnosed it in six girls and one boy between the ages of 8 and 17. Although he did not link it to menstruation, three of the girls had been menstruating and using tampons at the time.

Burn patients or those with crushed tissues treated with tight bandages left on for long periods of time suffered from a similar malady, labeled in 1972 the "crush syndrome."

When identified early, the disease is easily treated with particular (beta-lactamase-resistant) antibiotics administered for seven to 10 days. However, if the patient is in an advanced stage, hospitalization may be necessary to control low blood pressure.

Toxic shock has spurred hundreds of product-liability lawsuits against tampon manufacturers — about 75 percent of them against Procter & Gamble — seeking more than \$4 billion in damages. In some of them, the federal Food and Drug Administration is named as codefendant.

The FDA's role in the TSS controversy remains unclear. An August 1981 Fortune article reported that a 1976 amendment to the Food and Drug Act serves as a loophole for tampon companies wishing to avoid scrutiny of the new superabsorbent fibers in tampons.

By stating their new products were "substantially equivalent to existing" tampons, the manufacturers avoided filing testing procedures.

But tampon companies claim that pre-marketing research could never have discovered TSS because of the rarity of

the disease. In many states, however, negligence is irrelevant in legal proceedings.

The first lawsuit was settled out of court last December when International Playtex Inc. gave \$500,000 to the family of an Oklahoma woman who died of the disease in November 1980. The family had sought \$2.5 million.

Controversy on labeling

Food ingredients must, by law, be listed on containers.

Tampon manufacturers are not required to do the same. The majority don't. Some notes:

- Tampax cartons have no ingredient lists or toxic shock syndrome (TSS) warnings. The "Original Regular" style is supposedly 100 percent cotton. The other styles are listed as having no "petroleum chemical sponges."

- Playtex cartons list rayon, polyacrylate fiber, cotton and Polysorbate-20. A TSS warning label is affixed to the package.

- Kotex has rayon, cotton, polypropylene cover and a rayon string. A warning of possible illness is affixed.

- O.B. tampon boxes have no ingredient lists or warning labels. Manufacturer Johnson & Johnson says its tampons contain no chemicals to enhance absorbency.

- Pursette boxes have TSS warning labels but no ingredient list.

The Food and Drug Administration has not yet required TSS warning labels to be placed on tampon boxes. While some do affix the outside labels, and most have information packets on TSS inside the boxes, the practice is voluntary.

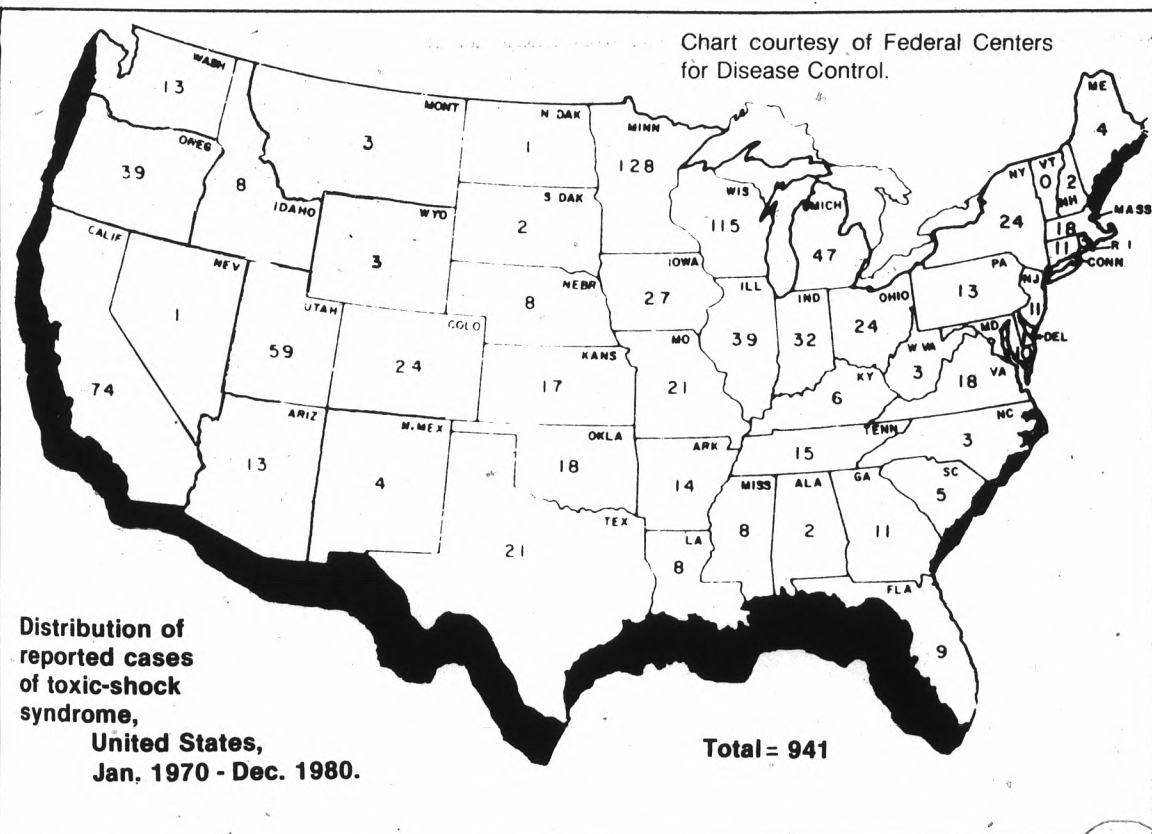
Last spring the FDA requested mandatory labels but manufacturers claimed that evidence linking TSS with tampons was insufficient. Johnson & Johnson went ahead and affixed the labels but when Tampax Inc. refused to do the same, Johnson & Johnson pulled the warnings off.

In Canada, as of Dec. 1, 1980, manufacturers of tampons were required to have warning labels on the outside of all packages and to include information inserts.

SF State Student Health Services gynecologist Dr. Paul Scholten said, "It's just as appropriate to put TSS warnings on tampons as it is cancer warnings on cigarettes."

"If even one person dies from toxic shock syndrome, it's too many."

— A.D.



Warning signals

The four most-recognized symptoms of toxic shock syndrome according to the American College of Obstetricians and Gynecologists are:

- Sudden onset of high fever — usually over 102 degrees F [38.9 degrees C]
- Vomiting and diarrhea
- Falling blood pressure and sometimes shock
- A sunburn-like rash which later peels, particularly from the palms and soles, within one to two weeks of onset

Toxic shock victims may not have all the above symptoms. Other characteristics include (in decreasing order of prevalence): muscle ache, headache, sore throat, inflamed eyes, decreased alertness, inflamed vagina, vaginal discharge and chills.

Women who think they might be developing the disease should consult

a doctor at once, and remove tampons immediately. Dr. Paul Scholten, SF State Student Health Services gynecologist, advised taking a douche to flush out the bacteria and drinking large amounts of water.

The Federal Centers for Disease Control said in a January 1981 report: "Women can almost entirely eliminate their risk of TSS by not using tampons and women who choose to use tampons can reduce the risk by using them intermittently during each period."

The Department of Health and Human Services advised women in October 1980 to stay away from highly-absorbent tampons.

Scholten adds: "If women are going to use tampons they should get all-cotton ones, and definitely not wear them for more than six hours."

— A.D.

Valium: popping a dangerous 'miracle pill'

By Karen Franklin

Students are expected to keep up their grade-point averages no matter how many hours their outside jobs, children or personal crises consume.

The stress can really mount. For some, popping a little "miracle pill" can ease the pressure.

Students are not the only ones who may take Valium. Each year, 10 percent to 15 percent of Americans pop the white, yellow or blue capsules that make troubles seem far away.

Although the Student Health Center's pharmacy doesn't stock Valium, a prescription can easily be obtained elsewhere.

The center's psychiatrists do prescribe Librium, a closely related drug, for short-term use in combating anxiety, according to Assistant Director Reuben Akka.

Akka said the center prescribes Librium and not Valium because the two are so closely related, and "we don't have a full pharmacy, so we stock the least number of drugs which we can get by on."

Valium — classified as a "minor tranquilizer" — is the most frequently prescribed drug in America. It's also one of the most versatile.

In addition to its function as an "anxiolytic," or anti-anxiety drug, Valium is

used to prevent convulsions and by athletes as a muscle relaxant.

It is given intravenously to reduce pregnant women's labor time, and is a common treatment for the spasticity associated with cerebral palsy and the rigidity which often accompanies strokes, multiple sclerosis and Parkinson's disease.

People take Valium to gain weight and to alleviate digestive problems caused by tension. In hospitals, it is frequently prescribed to prevent stress, or given by doctors who want their patients to stay in bed rather than to get up and walk around.

Valium causes drowsiness and induces passivity. It is most commonly prescribed to reduce anxiety and depression, to buffer people from anxious feelings caused by stress, repressed anger, alienation and conflict. Interestingly, women are prescribed the drug twice as frequently as men.

The urge to seek chemical solutions to the problems of everyday life did not originate with Valium. Alcohol is the oldest anxiolytic, and reserpine — found in the roots of an Indian shrub — has been used since at least the 18th century.

The first minor tranquilizer, meprobamate (Miltown) was marketed in 1955, and its success spurred other pharmaceutical companies into action. A large Swiss firm, Hoffman-LaRoche,

began animal experiments in an attempt to develop a better tranquilizer.

The Roche chemist in charge of the project placed mice on a tilted screen and fed them various combinations of drugs. When they lost their footing yet remained awake and lively, he knew he had met with success, in the form of a new family of compounds known as benzodiazepines.

The first benzodiazepine, Librium, was marketed in 1960, and Diazepam (Valium) — five to 10 times more potent — was introduced three years later.

To this day, the precise workings of the drug remain a mystery. Like all minor tranquilizers, it is a cerebral depressant. About 20 minutes after the pill is popped, it reaches the limbic system, the brain's emotion control headquarters. By enhancing the inhibitory activities of a brain chemical called gamma-aminobutyric acid, the drug calms the central nervous system for several hours.

The benzodiazepines were an overnight success. Roche's heavy marketing campaign stressed their advantages over barbiturates: they were safe even after massive overdoses; they did not cause physical addiction.

For over a decade, the medical profession and the general public accepted the claims of the happiness pill's pushers at face value. Roche maintained an exten-

sive advertising campaign, doctors over-prescribed Valium and patients overused it. Its popularity grew and grew, until at least 20 percent of American women and 14 percent of men had used it.

Gradually, however, the assumption that Valium was harmless began to be questioned. Public pressure led to a 1979 U.S. Senate subcommittee hearing on the subject. For many Americans, said the health subcommittee's chairman, Senator Edward Kennedy, Valium has led to a "nightmare of dependence."

Valium can cause lowered sex drive, hallucinations, fetal malformations and brain damage.

Meanwhile, more and more reports of Valium's harmful effects are surfacing. Among such effects are depression, mental clouding, memory loss, dream suppression, decreased sensory abilities, insomnia and fetal malformations.

Studies have indicated that Valium can also cause lowered blood pressure, body temperature, and sex drive, as well as nausea, slurred speech, headaches, blurred vision, glaucoma, tremors, vertigo, confusion, apathy, hallucinations, skin rashes, tissue irritation, constipation and brain damage. It can also be addicting.

David Horrobin of Montreal recently found that cancerous tumors in Valium-treated rats grew three times larger than tumors in those not fed Valium. The rats were given dosages comparable to humans taking five milligrams three times a day, a common regimen.

Although Horrobin admits his evidence is not conclusive, he says the case for a Valium-cancer connection is stronger than that for the artificial sweetener, cyclamate, already banned.

Doctors for the most part have been

are superior alternatives."

Another doctor, Karl Rickels of the University of Pennsylvania, said he finds it useful to prescribe Valium to students who are apprehensive about presenting term papers.

"They are anxious and panicky," he explained. "I tell them, 'Take the drug, it will enable you to talk more easily at your seminars. This will allow you to realize that some of your problems are unfounded.'"

Recent adverse publicity has caused Valium sales to drop. National Prescription Audit statistics indicate that legally filled Valium prescriptions dropped from 60 million to 44 million between 1977 and 1979.

Not surprisingly, the pioneer in the field of nonbarbiturate tranquilizers is looking for another miracle drug to boost its profits. A benzodiazepine compound called Midazolam, which induces sleep for short periods and could be used as an alternative to general anesthesia, is currently being tested.

Another Roche drug, known only as "No. 5057," is being heralded by the company as a cure for poor memory. By allowing more oxygen to reach brain cells, Roche researcher Willy Haefely says the drug could help retard senility "or sharpen the mind of an executive suffering from a hangover."

of proof is on those who assert that these

'Rebound' for ex-cons questioned

By Rachele Kanigel

You have just gotten out of prison and you know you don't want to go back. But re-entering society — getting a job, reconnecting with people, going back to school — isn't easy. Where do you begin?

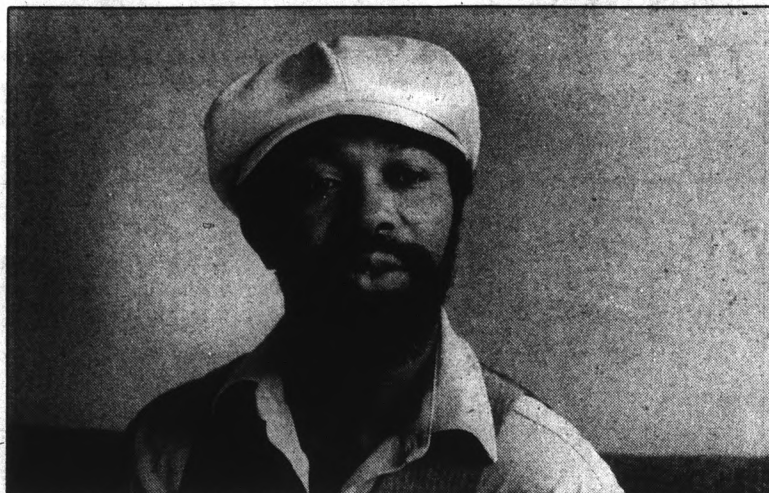
For some ex-offenders, Project Rebound has provided a kicking-off point. Rebound is a special admissions program for parolees and probationers wanting to enter SF State. By offering support through personal contact with other ex-offenders, it aids men and women who might not otherwise seek admission to the university.

"Our philosophy is to get people into the system and let them disappear," said Jamal Johnson-Bey, 32, student director of the program. "Ex-offenders become students and then become productive citizens."

This laissez-faire philosophy has recently been questioned by administrators reacting to the negative publicity the program received during the police investigation of a Rebound student in connection with a murder-rapist in Park Merced Towers last November.

Jamison McKellery, a paroled rapist who lived in Verducci Hall, has not been charged with the murder-rapist of Annie Joyce Barcelon, 24. But Jeff Brosch, homicide investigator for the San Francisco Police Department, said he has not been eliminated as a suspect.

According to his parole officer, Frank Walker, McKellery was returned to the



By Jan Gauthier

Jamal Johnson-Bey, student director of the AS-funded Project Rebound, offers supports to ex-offenders entering school.

medical facility at Vacaville for several parole violations involving marijuana and trespassing. A condition for future parole will be that he not return to SF State.

Rebound's record over the last 15 years "has been positive and beneficial," said Provost Lawrence Ianni. "But the way it functions makes the university look reckless to the general public."

Ianni, who says he has no official jurisdiction over the program, has recommended that the "university change the procedures and policies under which Rebound operates."

This would mean putting into writing the Rebound directors' accountability to the Associated Students, which funds the program, and the Faculty Advisory Board, which oversees it.

"If these procedures and policies cannot be changed, we are taking a risk the university would be foolish to take," said Ianni.

Johnson-Bey, in reaction to Ianni's recommendations, plans to improve communication with the AS through monthly evaluation reports and by writing out the accountability system under which the program has always informally operated.

He is also putting together a questionnaire to screen Rebound applicants. Until now, ex-offenders applying to the program have not been asked about their past crimes. Starting next semester the nature of the offense will be considered, Johnson-Bey said. "We can't deal with sex offenders on campus." The new ruling, he says, is a direct response to the McKellery incident.

John Kinch, chairman of the five-member Faculty Advisory Board, said this incident has resulted in a "misunderstanding in the connection between Rebound and the actions of the students affiliated with it. Our purpose is to encourage and aid students getting into school. We are not responsible for where they live or what they do."

Johnson-Bey said the recent publicity has in some ways benefitted the program. "We have had more inquiries since this came up."

The long-term success of the program, which is staffed by ex-offenders, is uncertain because Rebound does not keep track of its students once they leave the university and does not keep figures on how many graduate.

"This university doesn't know what happens to any of its students, let alone a small subgroup," said Kinch.

Johnson-Bey said he would like to set up a Rebound Alumni Association to follow the progress of students who do finish school.

People applying to the university through Rebound are requested to submit high school transcripts or evidence

See Rebound, page 12.

AS: greatest show

By Bill Coniff

Temper flared and accusations flew in the circus atmosphere of yesterday's Associated Students Board of Directors meeting.

The attacks and counterattacks brought into question the validity of part of the \$34,250 taken from students' pockets this school year to pay AS elected officials "grants-in-aid."

"It was really a circus," said AS President Yvette Terrell. "It was not a typical board meeting. There was a lot of revenge and vindictiveness being shown."

"This has been the worst meeting before the board that I have ever been to," said Speaker Eddy Carranza. "I'm not going to be a member of the board if it's going to continue like this."

The main event began when Treasurer Alice Rainey tossed the following motion into center ring:

● The \$400 and \$300 grants awarded to former AS Speaker Wayne Zimmerman and Assistant Speaker Janet Gomes respectively for February should be returned due to their early resignations.

Zimmerman, who claims he will reject his next \$300 grant, said he still earned the money because he had "put more into AS than the entire

legislature put together."

The acrobatics increased when Carranza entered the ring with his own addition to the show:

● The \$350 and \$400 grants given to Rainey and Terrell, respectively, for January should be returned because they were away for most of the month.

"The speaker at the time (Zimmerman) was also out of town," interjected Board Ringmaster Terrell. "That just slipped my mind," Carranza said as he flipped another addition into the ring by asking Zimmerman to return another \$200.

For the grand finale, Rainey wrapped up the show by withdrawing her motion and all its additions.

"Hell, none of them were around," said Rainey after the show. "We all agreed at the very last meeting (on Dec. 18) that anything that came up during Christmas break would be done by telephone. If they had called, I would have been back so fast (from Texas) I would have made their heads spin."

"If we had stayed here we would have killed each other," Terrell said. "I'm not going to apologize for being away at all. Any work I needed to do I could do in Texas. I kept in contact with AS."

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FOUND

Camera found in library before 1/1/82. Please inquire in Reference Department—469-2187. Identification required.

PERSONAL

Pen-Pal. Young Frenchman interested in languages and science wants American pen-pal. Write to: Dider rouge, 10 Rue Jean Dorat, 86.000 Poitiers, France.

Christ is not a religion, but a wonderful living person. Christian Students meets at noon Mondays—SU Rm B114.

McAtter Graduates! The McAtter Alumni Association needs your address. Please send your name, address, and year you graduated to: ALUMNI ASSOCIATION, Drawer 3, 555 Portola Drive, SF, Ca 94131. We are planning future events—please contact us. Or, contact Alumni Association Representative at 751-6213, evenings.

FOR SALE

1976 Triumph Spitfire, \$3500. 4-speed, 36,000 mi. Forest Green with black convertible top and black interior, phone Brad or Darlene, 664-0569.

Car Stereo System, Pioneer cassette deck with 5-band equalizer, digital clock. Speakers, 40-watt input. \$800. value—sacrifice \$500.. 239-5692.

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Mover wanted: van or truck required, to Alameda. \$6.00 per hour, call 585-9798 eves.

ANNOUNCEMENTS

CHINESE FOLK SONGS AND DANCES PERFORMANCE sponsored by Chinese Culture Club on March 6. Tickets Available at SU Info. Desk.

CAREER CENTER WORKSHOPS: Feb. 25, 12-1 pm, March 3, 6-7 pm NAD 452. Subject: "Your Image and Your Career". Sign-up OAD 211.

Group Counseling Offered at Student Health Services Center—Mon. 3:4-3:30, Thurs. 3:30-5:15. Call 469-1251 or stop by for appointment.

Outdoor Spring Crafts Fair. Wednesday, Thursday, April 28th and 29th 10 am to 4 pm, Main Lawn, apply at Student Life Services. NAD 151.

Need a Legal Paper Notarized? Notary Services available at the Legal Referral Office, Students: \$1.00, others: \$2.00, Student Center, SU Rm. 113.

Time Machine—An interesting collection of vintage films. FREE Friday, Feb. 26, in the Barbary Coast, Student Union. Noon to 2 pm.

Take a game break—come to the Rack-n-Cue, lower level, Student Union. We have the Defenders! M-F, 9 am-7 pm.

I-World Reggae in the Depot, tonight, FREE 5-7 pm.

SUMMER SESSIONS BULLETINS with class schedules, will be available on March 30. Pick one up in NAD, room 153. Enjoy your summer at SFSU!

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Opinion

Socialist France - what's going on?

By Nathalie Ané

Prior to May 10, 1981, friends and acquaintances who knew of my French nationality would make comments like: "April in Paris," "Oh, I love Paris, what a beautiful city," "What fine French wines!" and other generalities. It appeared to me that France represented nothing more to Americans than a fun and romantic place for a vacation.

But, after the presidential election, everything changed. "The French are all crazy. How could they vote for the left and introduce four communist ministers in the government?" people asked. France had finally become a political and social reality, dangerous and threatening to world peace and a possible example to encourage workers in other countries to react and fight for their rights.

A common question was, "How could a European country, apparently in good shape, start voting for the left?"

Those who ask this question fail to understand the nature of the left in France. There are two representative 'lefts' — The Communist Party (PC) and the Socialist Party (PS).

The Socialist Party, led by Secretary General Francois Mitterand, obtained an absolute majority in the National Assembly and were widely supported for the presidency. The Communist Party, whose Secretary General is Georges Marchais, lost many votes in the election. Marchais' popularity has never been lower.

Then why did Mitterand decide to appoint four communist ministers when he achieved the absolute majority without the support of the Communist Party?

Mitterand is not a newcomer to politics — he was minister 11 times during the Fourth Republic, and his positions vary from the right end of the spectrum to the left, depending on his mood at the time. Having been in politics for 35 years, Mitterand, better than anyone, knows his friends from his enemies. It's better to have the PC working for you than against you. Allowing them to stick their noses in just enough to keep them happy is a good friendly method of controlling them.

More specifically, it's a way to avoid an incalculable number of strikes. La Confederation Generale du Travail, the largest union in France, works hand in hand with the communist left, and is often responsible for starting strikes.

Since the communist ministers have been in power, there have been nothing but disputes, useless discussions and close to a complete rupture between the Socialist and Communist parties, especially concerning Poland. So, if any party members are having regrets at this

stage of the game, I think it's the Communist Party for wanting to stick its nose where it wasn't meant to be.

Another common question I am asked is, "Why did the French get rid of Giscard D'Estaing?"

For a man who wanted to be popular and a populist, his failing was as simple as not understanding the man on the street. D'Estaing had a haughty air about him — a most unpleasant trait to the average French man.

Moreover, over the years, his name has managed to find a place in a number of scandals. And voters may have been weary of seeing the same faces for so many years.

I think all these factors contributed to a change of government which has already altered the social and political structure of France.

Recently the Socialist government nationalized five important industrial groups and 39 banks. According to the government, the cost for these nationalizations will reach \$7 billion. The government has had to increase its funds by \$1.5 billion after a meeting with the Constitutional Council which claimed shareholder's indemnities were insufficient.

Another blow to the government was the election of four new representatives from the right. I can guarantee this came as a surprise to the government, which had four of its own party members running.

France's biggest problem at present is the increase in unemployment and inflation which is likely to create a large budget deficit. But Mitterand's government is well aware that the economy must grow in order to prevent unemployment from rising to politically unacceptable levels.

In response to my American friends worried about France's political U-turn: Communist ministers are a very small problem because they are losing authority and prestige while they're in the government.

Francois Mitterand, as president of the republic is a much too clever politician to let France go to anarchy. However, it is certain that the middle class will suffer from social politics because its taxes will increase in order to give more benefits to the working class.

Nationalizations are a questionable point. One will see if socialist theories are valid if they show that an activist government can simultaneously boost employment and curb inflation while also exerting control over industry and financial credit.

Last month, after the French elections, France's Constitutional Council ruled that some of the proposals for nationalizations were unconstitutional. The next day, Socialists lost this first four elections of the new parliament. The nine-month Mitterand honeymoon had suddenly ended.



Three years after the revolution in Iran

By Rick Narcisso

To an average student, the posters splattered on walls and billboards throughout the campus may seem remote and unreadable. They are printed in Farsi, a script resembling squiggles to most Americans.

But the messages translated from those tiny rows of squiggles are likely to strike a nerve in most Americans. They tell of the brutality and horror of life in Iran three years after the Islamic revolution.

On Feb. 15, 1979, supporters of the Ayatollah Rhoallah Khomeini marched triumphantly through the streets of Tehran, victorious in a revolution provoked by the oppression and brutality methodically administered by the late shah.

That moment gave the Iranian people a sigh of relief and occasion for hope. But then, the Islamic government took the American diplomatic corps hostage with its surrogates, the militant students, and engaged in a useless war with Iraq. The government began a systematic torture of disapproving citizens not unlike that of the shah's secret police.

The only apparent sign of organization in Iran today is the senseless execution of Iranians and repression of free speech.

Even halfway around the world, Iranian students at this campus are affected. It is almost impossible to find a Persian in this country who has not had a friend or relative killed by the government. They fear retribution against their families or a cutoff of student funds from home should they speak out against the government.

They quietly pin up posters and ask reporters not to use their real names, praying their efforts will affect a change by the time they return.

Meanwhile, the Mujahedeen-e-Kalq (People's Crusaders) continue to bomb government buildings and shoot at Islamic leaders in the streets.

The government, in turn, continues to fuel the anti-Western propaganda mill. The list of examples ranges from the grotesque to the startlingly Nazi-like.

But for most Americans the Iranian situation is like having a relative in prison: out of sight but not out of mind.

When the 52 hostages came home, most of America shed a tear and cheered for their brave compatriots. But the yellow ribbons have long since been untied and thrown away, as have the painful and embarrassing memories of the hostage drama.

Americans though, proudly self-righteous about their compassion, would like to forget that this relatively minor world power dealt us a slap in the face.

However, forgetting our compassion because of the ordeal is as tragic as the ordeal itself.

The political clergy in Iran is still pestering the United States.

Iranian Deputy Prime Minister Behzad Nabavi accused the United States of "cheating" on the agreement that set the hostages free. Nabavi, who negotiated the deal, said the United States has not lived up to its part of the bargain financially and has not returned all of Iran's assets frozen by then-President Carter. The State Department denies the charges.

Here is the absurd twist: Nabavi said the Iranian Government is taking up the matter with the International Court of

Justice at the Hague — the same "World Court" (where America passionately referred to by Khomeini as "Great Satan") made a plea for the hostages to be released more than one year ago.

The Court ruled in favor of releasing the hostages. Khomeini's government chose to ignore the ruling.

The next logical question concerns how the U.S. government should deal with the Iranians and the World Court if Khomeini's regime is given a favorable judgment.

Iran, no doubt, would be the first to express its shock and chastise the United States if it chose to ignore an order to make good on its financial pledge.

But of course the United States is much too respectful and responsible to do such a thing.

And compassionate.

The Associated Press recently reported on living conditions in Tehran. Food is rationed. Inflation is 500 percent. Garbage sits on the streets uncollected. The black market flourishes. The city is overcrowded with refugees from war-torn areas. Prominent retail business and entertainment have all but vanished. The estimated number of war dead exceeds 60,000. The list goes on.

Perhaps the remainder of any funds we owe Iran from the hostage deal will turn out to be money well spent.

Congratulations on your three-year anniversary, Iran.

PCB danger

The list of potential health hazards linked to exposure to PCBs (polychlorinated biphenyls) is long and frightening. Its use in newly manufactured electrical equipment has been outlawed in Japan since 1972 and in the United States since 1977.

While it is true that external exposure to PCBs is not positively known to pose immediate health hazards, it has been shown by numerous scientific studies here and in Japan that PCBs, when taken internally by animals or humans can cause symptoms ranging from massive acneform eruptions to liver cancer to birth defects in children whose mothers have ingested PCBs.

One of the characteristics that made PCBs so popular in the electrical equipment industry was their stability. They don't conduct electricity, aren't flammable and retain their coolant properties for a long time.

They also accumulate in the fatty tissues of humans and animals.

The banning of PCBs indicate the recognized dangers inherent in exposure to the chemicals. While we are thankful for the CSU and SF State administrations for moving to replace the large electrical transformers which contain large amounts of PCBs, we think the thousands of florescent lights scattered throughout the SF State campus should be viewed by the administration as being a definite cause of concern in terms of student health.

Studies have been done which indicate that these lights may emit a PCB gas. Also, the ballasts in the lights are known to develop leaks. It is not inconceivable that students or faculty members could be affected by exposure to PCBs.

At least, the administration should mount a serious campaign to alert the entire campus to the presence of PCBs hanging over our heads.

Saudi women - a long way to go

By Sandy Welsh

Being a woman in the United States, there are certain things I take for granted: being able to get into my car and go wherever I want to, dropping in to a cafe for conversation and a cup of coffee and feeling free to shop and browse through the streets by myself. I also have the option to choose a career, live alone if I desire, and relate to both men and women socially and professionally. After living in Saudi Arabia, I found that these simple pleasures and reasonable goals were not shared by Saudi women.

My parents live in Saudi Arabia and work for an American company. I have visited the country many times. As a young college student who is relatively independent, I was intrigued and amazed by the culture of Saudi society.

Although there has been a surge of technology and education in Saudi Arabia during the past 20 years, it has passed Saudi women by. There seems to be a prevailing fear that women will be "westernized" by the influx of women from various countries.

The traditional Saudi woman wears an a' baya, a loose-fitting black garment which covers her from head to toe, and a veil covering her entire face. In some regions the women wear masks that reveal only their eyes. While many believe that veiling and covering is a religious tradition of the Koran, it is merely a practice implemented by Saudi men. For a young foreigner accustomed to jeans and T-shirts, adhering to a code of dress is often difficult.

My family believes that when in a foreign country one should abide by the laws of the land. Consequently, I wear loose-fitting caftans when venturing off the compound. The intense heat and humidity make wearing long, heavy garments uncomfortable, and some foreign women ignore the Saudi customs, opting for lighter, and often more revealing clothes. As a result they are often taunted or even stoned. Last summer, two girls were cited for going braless and their fathers were arrested.

In traditional Saudi homes, the men still eat separately from the women. In some homes, often where the husband has been educated abroad, they do not observe this custom. I have eaten in a home where my mother and I sat in one room with the women, and my father and brother sat in another with the men. When the meal was served, my mother and I joined the men; the Saudi women did not.

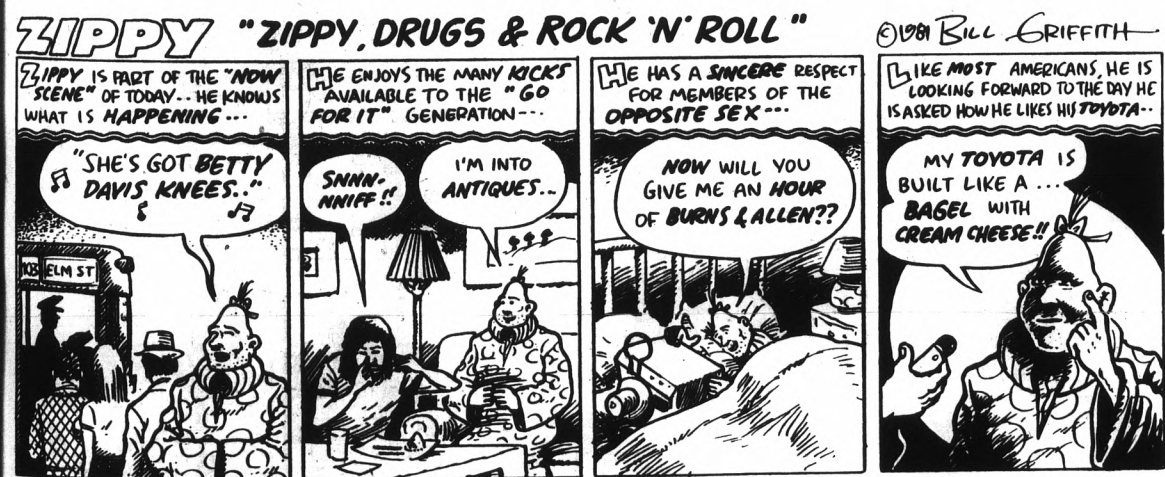
Such social customs also affect education and business. Women are not encouraged to pursue a career. In fact, their job opportunities are quite limited. Saudi women are able to do social work, teach and hold various jobs in the medical professions but are excluded from business and other fields. There are no women in the Saudi military or police force, no women in the media, and even the stewardesses on the Saudi airline are not Saudi.

There are many Saudi princesses, but none actively deal with national politics. This has made it difficult for Saudi men to relate to female dignitaries from other countries. When Queen Elizabeth II visited Saudi Arabia, there were many conflicts among the various heads of state. Many refused to eat with or hold a

political discussion with a woman and were outraged at the prospect. As a result, many royal men did not attend the reception honoring the queen's arrival.

With the further development of Saudi Arabia as a world power, the women of the country must expand and grow along with the nation. Women's input in the economic and political aspects of Saudi society would help the country integrate more smoothly into the western world with which they seek alliance.

While many of the laws and customs they abide by are taken from the Koran, there are many more which are traditions that could change with time. As women become accepted in medicine and education, perhaps they will also filter into other professions. The acceptance of women in jobs and universities which were previously all male would seem a logical and beneficial step for such a rapidly-changing and expanding country as Saudi Arabia.



Letters...

Phone funds

Your investigation of phone misuse was great. As last week's letter writer suggested, I think everyone involved in the misuse of long distance calls should pay the student government back.

Something like this explains why politicians like Reagan can cut back education funds. And to think that it cost \$60,000 for the student government to learn how to fire someone. No wonder the taxpayers are screaming.

— Peter Brennan

Gun control

Ken Maryanski is to be commended for his even-handed treatment of a hot issue in "Farewell to Arms?" (Feb. 11). Three interesting points should come to mind when you hear the anti-gun arguments that "guns cause crime" or "curbing guns will cut crime":

• Each issue of "Crime in the United States," the FBI's annual Uniform Crime Reports, carries a page listing "Crime Factors" related to causes and origins of crime. Nowhere in that list is a single mention of any kind of firearms.

• The National Commission on Causes and Prevention of Violence, chaired by Dr. Milton Eisenhower, though its report was generally anti-handgun, conceded that "No data are available on how frequently robberies and burglaries are foiled by the householder's display of a gun that is not fired. Nor are data available on use of guns by women to prevent attempted rapes... Increases in the crime rate occur for reasons unrelated to home firearms possession, and it is certainly possible that the crime rate would be still higher were it not for firearms."

• Now, the California Commission on Crime Control and Violence Prevention, chaired by Santa Barbara District Attorney Stanley Roden, just last month released a report supporting the idea that whatever the causes of crime, handguns are not among them. The 100-page report, released Jan. 15, is the result of two years' work by a 22-member commission on a \$500,000 state-funded project mandated by the state legislature.

The report blames many factors for crime and violence, including drugs and alcohol, battered childhood experience, socioeconomic status, food and diet, even birth experience, and especially

television violence. But nowhere in the report's findings, recommendations, or suggestions for legislation, is there so much as a single mention of handguns, or indeed of any firearms reference whatsoever.

I urge your readers to take the above factors into account when they hear the usual anti-handgun diatribes, such as that of actress Marsha Mason, whose anti-handgun letter cites the slaying of Dr. Martin Luther King, Jr. (slain with a rifle, not a handgun), or Marin Supervisor Aramburu (cited in my Feb. 11 letter), who claims handgun registration will curb crime, then cites as reasons prompting him to put his registration measure on the Marin ballot the slayings of one killed with a rifle and five shot with registered guns or in jurisdictions with registration laws already on the books — laws doing nothing to curb crime.

— Fielding Greaves

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Students to pick new leaders in AS elections

By Barry Locke
and Larry Deblinger

Presidents

Rahlmann Independent

Reed Rahlmann, 24, a senior majoring in broadcasting, has no experience in student government.

"Rahlmann said people take student government too seriously at SF State. He wants people to realize that politics here are not real and should be treated as such."

"Too many people look around for leadership," Rahlmann said. "I feel that when people want something done badly enough they'll go out and do it."

"With me in office, things would roll along about the same. I'm not planning to do much of anything."

As a solution to managing the AS budget, Rahlmann said he would hire accountants.

Kaiser Dimensions

Jeff Kaiser, 21, is a senior majoring in speech communications. He was the sophomore class representative for three semesters and junior class representative for half a semester before becoming an administrative assistant to the Associated Students business manager.

Slates

Continued from page 1

vestment in a corporation. We want to give the students a return on their investment," he said.

The Student Slate proposes a general audit of all fiscal management positions with cutbacks in mind.

The slate opposes the recent AS decision to cut funding for the California State Students Association.

"The CSSA is the only voice students have in Sacramento, and the organization has successfully fought tuition hikes," said Poirier.

A third party determined not to go unnoticed is Reed Rahlmann's one-man slate, the "Costume Party."

Rahlmann, who is running for president, formed his party to illustrate that student government is a matter of much ado about nothing.

"School politics is not the real world," said Rahlmann. "No one knows what the AS does... and no one cares."

If elected, Kaiser hopes to see more of university President Paul Romberg, a task which historically has not been very easy.

"Foremost, a president should be a leader," said Kaiser. "And the best way to lead is by example. President Romberg has failed in that respect. He's not in touch with the students, we don't know how he feels about things, and he can't be a good leader when he's not known."

"President Romberg has said he has an open-door policy. I'm going to take advantage of that."

Kirk Independent

Bruce Kirk, 22, a junior majoring in speech communication, has no experience in student government.

Kirk said his lack of experience in SF State student government is a plus because of the rivalries in the current government which he says stops people from voting.

"I feel people don't want to spend the time to get interested in this government," Kirk said. "It's the responsibility of each student to vote in order to get a sense of belonging instead of just being."

"Education comes first in school. But if you can't have fun, what is there?"

Poirier Student

Brian Poirier, 23, is a junior majoring in creative arts who lives on campus.

Poirier has worked with Rep. Phil Burton's office, and the San Francisco Democratic Central Committee as a "gofer."

Poirier is starting the first Young Democrats organization in San Francisco County in five years along with Matthew O'Connell. Poirier is running for AS president because "like everybody else, I'm sick of the nonsense that's been going on with AS. I think it's necessary for me to do what I can."

As president Poirier says he will be responsive to student views.

"We're all in the same boat. Just because you're not on the legislature doesn't mean you don't have a voice," he said.

Vice Presidents

O'Connell Student

Matthew O'Connell, 21, is a junior majoring in political science. He attend-

ed Cal-State Fullerton for two years, where he was an advisor to the student union president. He lives on campus.

O'Connell was the founder and president of Young Democrats of Orange County. He helped coordinate the campaign of Louis Velasquez for State Senate and coordinated three other local political campaigns in Orange County. He is a co-founder of the Young Democrats of San Francisco County.

O'Connell has "complete confidence in Romberg's administrative abilities" and feels that the student slate is composed of "people we feel we can develop a good working relationship with and get things done."

Sherr Dimensions

Bruce Sherr, 22, a junior majoring in speech communication has no experience in student government.

Sherr wants to form a speaking forum at SF State so students will be more informed on topics ranging from car repair to foreign policy.

"We could teach each other more than we learn in class," Sherr said. "We are the future leaders of our world so we

have to learn how to communicate with each other. The speaking forum would be a means of expressing things that concern students."

Treasurers

Ellenor Butler, 35, is a senior majoring in journalism.

"I see a lot of things that need to happen here. Because I'm older and I have experience I can lend a lot of support to student government," said Butler. "We need third world representation in AS; but I am not just a token black, I'm qualified."

Hom Dimensions

Genny Hom, 19, is a sophomore majoring in journalism and business. She has been representative-at-large since she was a freshman and is currently chairing the programming committee. She is also the vice chairman of the finance committee, and a member of the activities committee.

'Ledge' candidates

Junior: Carolyn Brooks, James Maertlin
Sophomore: Robert Kruzner, Jeff B. Robinson.

Behavioral and Social Sciences: Thomas Lehner, Kevin Sullivan.

Creative Arts: Joseph Huhner, Barbara Lue.

Health and P.E.: Dan Feinberg, Jeremy Smith.

Business: William Kreiling, Rose Rodriguez.

Humanities: Edward Alter, Parland Johnstone.

Education: Diane Roush.

Ethnic Studies: Louanne Lee.

Other candidates for AS Legislature positions include:

Representatives-at-Large: Kevin M. Akre, Guillermo Bermudez, Steven Brown, Barbara Carothers, James Cheng, Anthony Covington, P. Albert David, Jim Good, Rosalind Hill, Julia Kerr, Charles S. Overbeck, Jose Santamaria, Dawn Walker, Charlene Wooden.

Graduate: Gerry Newell.

Senior: Greg Darst, Glenn Merker.

SUGB votes \$4000 to find director

By Jim Beaver

The Student Union Governing Board voted yesterday to spend \$4,000 in its search to replace fired managing director Dorothy Pijan. The funds will cover advertising, air fare and accommodations for candidates visiting the campus.

An additional \$2,000 may be set aside to pay for moving expenses for the new director.

The board was sharply divided over changes in the wording of the managing director's job description. Faculty representative Eric Solomon suggested changing a phrase in the opening paragraph of the job description from "takes direction from the SUGB" to "is responsible to the SUGB."

Solomon objected to the original wording as being "demeaning" and "unrealistic."

"It implies we expect them to come in here and say 'OK, what do you want me to do now,' when what we want are their recommendations and ideas," he said.

He realized the original wording

would get you out of the trouble you had last year," he said, in a reference to the board's troubles with Pijan. The board approved the change with six yes votes and four abstentions.

In other business, Acting Managing Director Dan Cornthwaite submitted \$38,000 in proposed budget cuts requested by the board. Cornthwaite said he could only recommend \$20,000 of those cuts. The proposed cuts were not disclosed.

In his Manager's Report, Cornthwaite told the board a SUGB proposal to build a vending pavilion was rejected by the University Facilities Planning Committee. The report said faculty members from the School of Humanities protested "on the basis of environmental concerns such as additional noise, pollution and destruction of the aesthetics of the gardens of the Patio area."

SUGB chairwoman Barbara Crespo called their attitude "high and mighty."

"After all," she said in a report to the board, "it is the students who pay the salaries around this joint."

Blacklist

Continued from page 1

ment rights.

Defendants denied plaintiffs' rights for due process in disciplinary hearings held to reprimand or suspend the 308 students whose names appeared on the blacklist.

Hayakawa provided personal loans to incumbent student officers and other prospective candidates in the 1970 AS elections.

Funds allocated to the Black Student Union by the student legislature were diverted into other programs.

Judge William W. Schwartz threw the case of U.S. District Court in Dec. 1975, dismissing all five allegations. But plaintiffs appealed, and in October 1979 the Ninth Circuit Court of Appeals reversed Schwartz's ruling and instructed the lower court to hear the case.

The appellate court upheld Schwartz's dismissal of four of the five allegations, ordering him to try only the third cause — due process violations in disciplinary hearings.

In February 1981, the case found its way back to the U.S. District Court. For the second time Schwartz dismissed the case without an open hearing despite the higher court's ruling. He called

Pursley and state Deputy Attorney General Matthew Boyle into his private chambers, where according to Pursley the judge said the motions were "too confusing" to rule on.

"Schwartz has been stalling, trying to keep this case from coming to trial," Jackson said. "It would have been over with years ago if it were anybody besides Reagan and Hayakawa involved."

"What has happened between 1976 and now?" Jackson asked. "Hayakawa was elected to the U.S. Senate and Reagan became president. This Republican judge is acting on political motives in denying an open trial hearing."

Plaintiffs are still basing the current appeal on the appellate court's 1979 ruling that due process violations took place. The final brief, to be filed tomorrow, states:

"It is a fundamental federal law... that where a case or issue in a case has been decided by an appellate court and remanded to a lower court, that court is compelled to proceed in accordance with the appellate court mandate."

But the defendants' brief, filed Dec. 30, 1981 by the deputy attorney general argues that regardless of the circuit court decision, Dumke, Hayakawa and

Reagan are exempt because they were acting in their official capacities.

"The State and its officers are entitled to the protection of the 11th Amendment from damages," it states.

Jackson thinks the earlier appeals makes the question of official capacity moot. "The circuit court said they are not immune. The defendants acted in bad faith. Take this case to trial."

Jackson is confident the appellate court will rule in the plaintiffs' favor again. But it could take more than a year before the appeals court hears the case. By that time, the 76-year-old senator will be gone from the Senate.

Hayakawa was unavailable for comment, and his press aide, Sandra Conlan, had not heard of the case until now. "I doubt if the senator would have any comments to make unless the case actually came to trial," she said.

Attorney Pursley believes the case still has a good chance at a jury trial. "I wouldn't be on the case if I didn't think we could win," he said.

And Jackson is determined to get Schwartz to hold the trial in open court. "If he refuses to bring this trial to the public's attention again, I want to see the higher court cite him for contempt of court."

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Academic inequality

Conference focuses on biased education

By Rachele Kanigel

When a science textbook mentions a scientist, it almost always uses the pronoun "he." Many literature classes do not include on reading lists any books written by women. History texts contain few references to women.

What this does to students' visions of women, how this biased education affects women entering the job market and how a university curriculum can include the study of women were issues discussed at a conference on "Women in Higher Education in the 1980s."

Sponsored by San Jose State University, the one-day conference was attended by nearly 100 administrators, faculty

members and students from eight northern California State University campuses, including 11 representatives from SF State.

One of the highlights of the invitational conference was a panel discussion on "Integrating the Study of Women into the Curriculum," moderated by Selma Burkum, a professor of English and American studies at San Jose State. The panel of four addressed the issues of legitimizing women's studies as an academic discipline and convincing faculty that the study of women should be brought into the general curriculum.

"Women's Studies as a discipline is not in the public eye," said Alette Lundeberg, director for Economic and

Social Opportunities Women's Programs for Santa Clara County. "To keep it alive we have to look at selling the idea of women's studies to other

We want to use women's studies to help overcome barriers to women," said Emily Stoper, acting chair of political science at Hayward State. "But when I teach women's studies classes it's like preaching to the converted. We have to spread the word in other departments."

Judith Gappa, associate provost for faculty affairs at SF State, recently completed a curriculum analysis project on integrating the study of women into the fields of sociology, economics and psychology. She said she has en-

countered resistance by faculty members who could benefit from the materials she has developed.

Women entering the science fields face a lack of respect, said Ellen Weaver, a professor of biological sciences at San Jose State. "There are a lot of women in science now, but there seems to be a general belief that women scientists' brains turn to scrambled eggs once they get their degrees."

The answer to many of the problems women face in education is to transform the curriculum, the panelists agreed. Ideally this would be done not just by teaching a unit on women, but by teaching from the perspective of women as well as men.

Helen Astin, a professor of higher education at UCLA, gave the keynote address.

Bernard Goldstein, chairman of the Academic Senate at SF State, said the conference was valuable. "Now we have to convince other faculty that this is an important issue."

"I think SF State is fortunate in having a strong and diverse women's studies program, as well as a good infusion of courses throughout the university that include feminist perspectives," said Debby Rosenfelt, coordinator of the Women's Studies Department here. "The issue here is how to include material on women and gender in traditional classes."

Directions 2000;

looking to the future

What lies in the future for higher education?

Directions 2000, the Committee on the Future, is holding meetings on various aspects of that question today in the Humanities and Education buildings and Hensill Hall from 2:30 to 5 p.m.

Topics to be discussed include:

- Ideas and Values (HLL 358)
- Roles of the University (HLL 364)
- State of Knowledge (Hensill Hall 501)

- Teaching (Hensill Hall 536)
- Students (ED 334)
- Community (ED 214)

Tomorrow the committee will hold an open forum on the future from 9 to 11:30 a.m. in Knuth Hall. Students, faculty and staff are encouraged to participate.



By Richard Brucker

"Don't be ashamed of yourself. I got big lips, but they sure kiss good," Rev. Cecil Williams told the psychology and high school students at a workshop on easing racial tension.

Harmony

Continued from page 1

ribal humor and philosophy.

"Don't be ashamed of yourselves," said Williams. "I look at myself and say, 'Yeah, I got big lips, but they sure kiss good. I got kinky hair, but it's my hair.'"

At times, however, the atmosphere became serious as students spoke of the reality of racism in their school and in the world.

John Alvarado, 17, asked students if Wilson would "have a better academic climate" if it were segregated.

Most students did not think so. Kathy Hopkins, 18, said she felt some racism directed against her at school because she is white and has a black boyfriend

but said, "It doesn't seem right to me to be in a school with all whites or Chinese. I like learning about other races. And at our school if you want to survive and have fun, you can't be racist."

Although the students and staff found no immediate solution to racial tension at Tuesday's workshop, they will continue meeting weekly with SF State interns in an attempt to find long-term solutions.

Landlord-tenant law forum

By Eve Mitchell

The tenant needs a leaky faucet repaired; the landlord wants to evict a noisy tenant. Each situation deserves a solution, but reaching it is sometimes a matter of contention between landlord and tenant.

"Landlord-tenant law is not that complicated," said Steven S. Rosenthal, a San Francisco attorney who specializes in such cases, speaking at a seminar held by the Legal Referral Center regarding landlord-tenant matters.

Guidelines for landlord-tenant rights and obligations are established in the California Civil Code. San Francisco is a special case, however.

"In San Francisco we have this new construction of the rent control law which makes the whole area more complicated and gives tenants more rights than would exist under state law," Rosenthal said.

Although state laws are more general than local ordinances, they do make provisions for basic grievances of landlords and tenants. Included in these are eviction proceedings; remedies to enforce or prevent evictions; the living conditions or "habitability" the apartment owner is required to maintain and definitions of lease and rental contracts.

One provision many tenants misunderstand is the non-refundable deposit some landlords request.

"There is no such thing as a non-refundable policy," said Thomas Thrasher, director of the Legal Referral Center. Under California Civil Code, cleaning and security deposits must be refundable. A "reasonable" amount of wear-and-tear, such as cleaning carpets and drapes, is allowed and is the responsibility of the landlord. If the tenant is at fault for a major repair or cleaning bill, the landlord must give the tenant an itemized list of work performed and the amount of deductions applied to the cleaning and security deposit.

A landlord has to return the deposit within 14 days after the tenant has moved out. If the landlord fails to return a deposit on time, the tenant may send a written request. If there is no acknowledgment, the tenant has the right to take the landlord to court, Thrasher said.

Evictions are often costly and time-consuming, particularly to landlords.

"Technically, under state and San Francisco law, a tenant can be asked to leave for no reason at all," said Rosenthal.

But under the provisions of the San Francisco Rent Ordinance a tenant can contend the matter if he or she feels that by being asked to leave for no reason, they are being evicted for a wrongful reason, said Rosenthal. Although there is a "just eviction" clause in the local or-

dinance, an eviction based on "wrongful reasons" — such as a retaliatory eviction because the tenant has complained to a government agency about the habitability of the apartment — is settled in court.

If a tenant feels there is no just cause for the landlord's notice and refuses to leave within that period, the landlord can file a "notice to quit," requesting that the tenant vacate within three days, said Thrasher.

A notice to quit can also be used by landlords for such reasons as non-payment of rent or a breach in the conditions of the rental agreement.

If the tenant does not acknowledge this and still refuses to move, the landlord can file an eviction notice, said Rosenthal. The notice must be answered by the tenant within five days.

In any dispute there are two sides to the story. There are good landlords and bad landlords, good tenants and bad tenants. According to Thrasher, many tenants can be intimidated by a landlord simply because they aren't aware of their rights.

"These are just some very basic guidelines regarding landlords and tenants," he said.

The next topic for the Legal Referral Center seminar series will be a question and answer forum on finding and using state and local codes.



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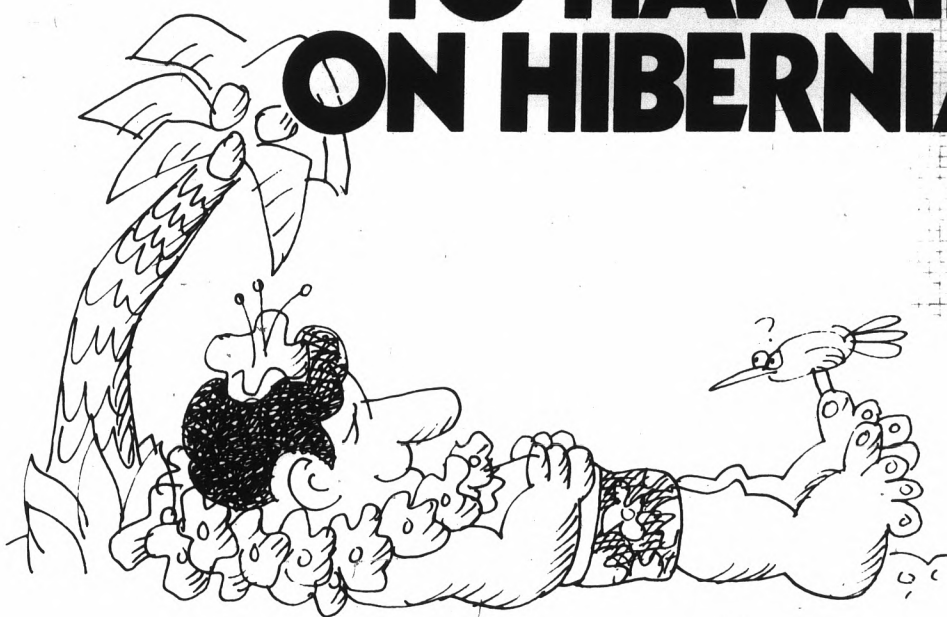
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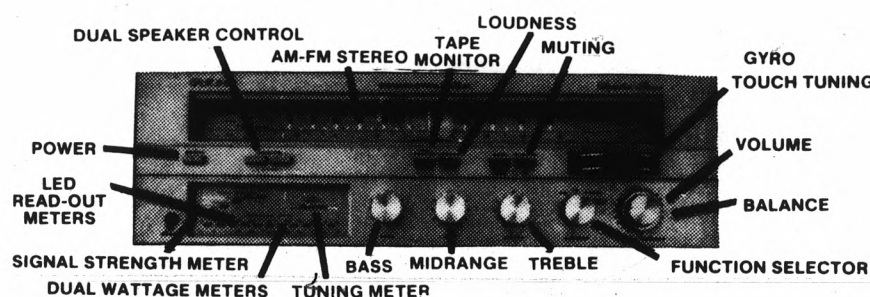
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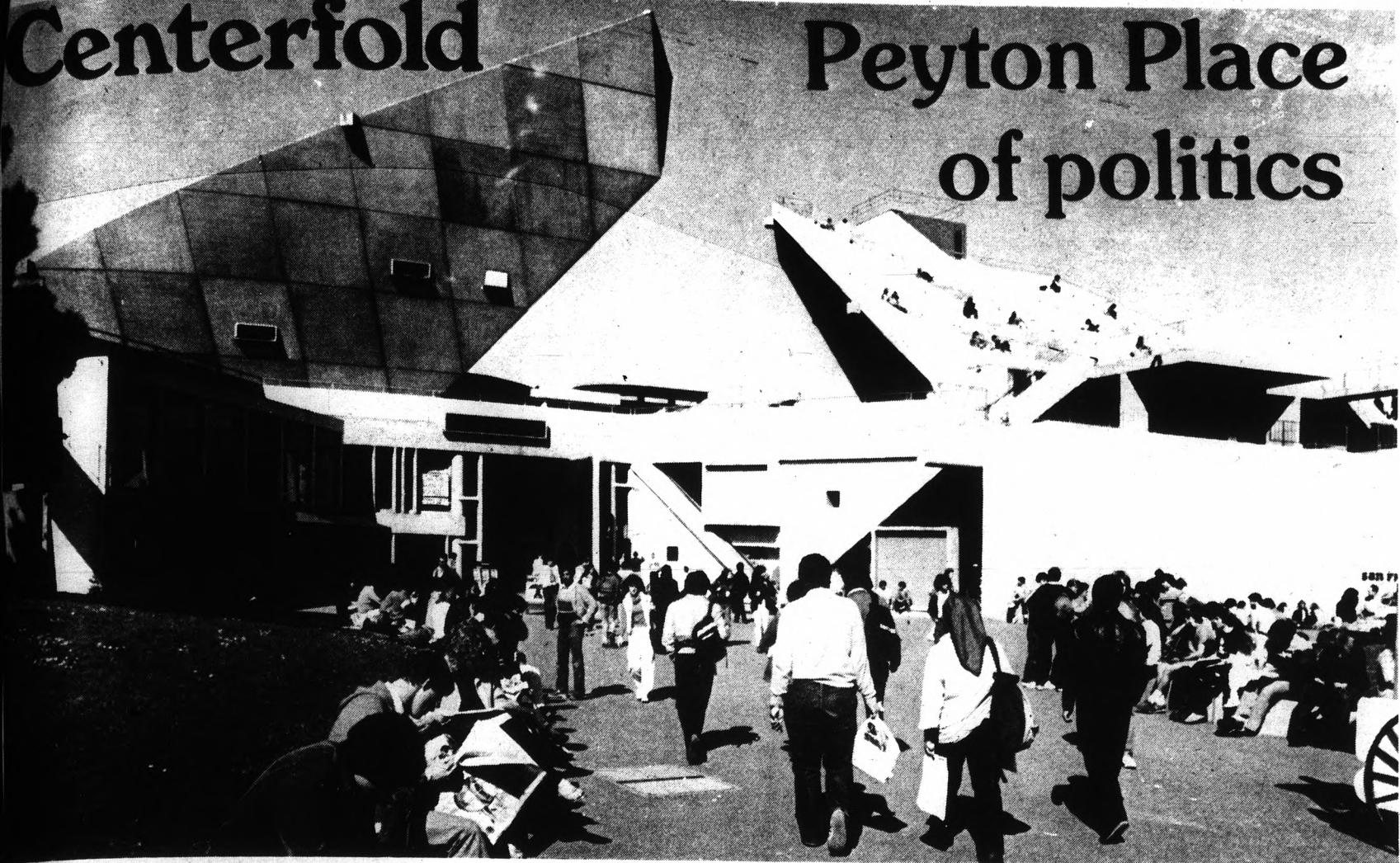
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Centerfold

Peyton Place
of politics

By Richard Brucker

By Charles J. Lenatti

By the end of September, 1981, the relationship between the Student Union Governing Board and Managing Director Dorothy Pijan had become like a marriage gone sour.

But board member Eddy Carranza said, "The majority of the board members who worked with Dorothy Pijan found her unsatisfactory." Although Administrative Assistant Nancy Lee said that Pijan would be going in a year anyway, the motion failed, 4 to 5.

The recent Dorothy Pijan (ex-managing director of the SUGB) fiasco was perhaps the most flagrant example of the board's management gaffes. In return for their activities fee, students received a 21-month-long political soap opera.

Following the hasty resignation of managing director Lou Bauer, who quit with one week's notice in July 1979, an SUGB search committee sought the best managing director money could buy.

They decided on a blue chip student union director from Texas with a doctorate in education named Dorothy Pijan.

Although the job description stipulated the position would begin at the first salary level — between \$26,000 and \$28,000 per year — the search committee hired Pijan as director at the third level, about \$33,000 per year.

Greg Buczek, then chairman of the board, justified hiring Pijan at an inflated salary by saying, "It corresponded to her ability. She is nationally prominent. She has been a member of College Unions International for 20 years. She was one of the few people qualified for the position, and we wanted her."

Pijan began as director in January 1979. Although the board's policy says that merit salary adjustments are to be given after 12 months, the board voted her a 15 percent raise beginning in the summer of 1980, bringing her salary to over \$37,000.

Wayne Zimmerman, the board's new budget chair, said Pijan and then voting her a premature raise showed that the board did not know what it was doing.

Barbara Crespo, current chairwoman of the board, said "I think the reason she got it (the raise) was that she was in control of the board at that time."

In December, 1980, University President Paul Romberg wrote to Buczek, "I expect the SUGB to take the appropriate steps necessary to comply with the following: trustees and University policy providing for Merit Salary

Within the asymmetrical walls of the Student Union, a political drama unfolds each semester.

Join the Phoenix as we stroll down memory lane in an attempt to peel through the many-layered skins of the Student Union.

But bring plenty of kleenex — it's a tear-jerker.

Adjustments 'following the completion of 12 months of qualifying service.'

During a November 1980 meeting to discuss the board's response to an annual audit review, criticizing board management, by the comptroller, Crespo said she and other board members began to re-examine their relationship with the managing director.

"You have an outsider (the comptroller) come into your territory and write up his observations and that's the first time you hear about it," Crespo said. "The review was an attack not only on management but on the managing director. I think the objectivity (in the managing director's response) went out the window."

The managing director, according to board policy, is supposed to be responsible for "establishing, maintaining and managing association services, facilities and programs in a manner consonant with board policy."

According to Crespo, however, Pijan "would do things and talk to people and not report to the board. I would like to hear from the managing director — not other employees or the newspaper."

Zimmerman also agreed that Pijan was the one "calling the shots."

A September 1980 memo from Robert Quinn, assistant to the university accounting office, to Comptroller Al Leidy said, "The nature of the governing board is such that it is increasingly dependent on management's advice and assistance in being aware of and following policy."

The tail was wagging the dog and according to the comptroller's report, not doing a very good job of it.

The comptroller recommended that management provide the board with clearer and more accurate reports as to its decisions and variances from established board policies and procedures. It also recommended that the university review the present process of amending the budget once it was approved by the president and that the board re-examine its travel policies, programming dollars and charges for space.

Crespo said board members were not shown the entire review, but only the portions of it Pijan had decided were pertinent to them.

"We got pieces of paper with cut-out questions and answers and I couldn't make sense of it," Crespo said. "The answers (the board's response) were her answers and

I abstained because I felt that something was being rammed down my throat.

"At that time, the friction between the managing director and the board members began."

A year later, virtually all the students who had hired Pijan had been replaced. After two unfavorable evaluations by the board and three months before her probation period was over, Pijan was dismissed by the board, by a vote of 7 to 6.

Including the \$48,000 the board paid Pijan to settle out of court, a beginning salary inflated by at least \$5,000 and a premature raise of about \$4,000, the SUGB wasted over \$57,000 of student fees — primarily because one board hired a managing director that a succeeding board could not work with.

Dean Parnell of the facilities planning department, who has been involved with the development of the union since 1968, sees the current governing situation in the union as a potential graveyard for managing directors. The union has had three directors, not including Dan Cornthwaite, who has served as interim director twice.

There have been a number of student union directors who left because of lack of continuity on the board, Parnell said.

"No corporation has new board members coming and going every two years," he said. "It's going to be a problem to find a qualified managing director."

He said the board's lack of long-range plans and an attitude of "Let's go from day to day and let tomorrow go" will lead to inevitable conflicts with the managing director concerning daily matters as the board spends most of its time dwelling on the needs of the current semester.

Crespo agreed.

"Something always came up to sidetrack the long-range master plan and people went ahead with immediate needs."

However, she said, "This board is more future-oriented. It's really looking into what is going to happen two or three years down the road."

Although by its nature the board lacks continuity, Crespo said this problem will diminish as board members take their roles more seriously.

"In the past, students didn't serve their full two years because of transferring to other schools or graduation. This year, students and non-students on the board acknowledge the importance of the SUGB and are willing to put in the time and energy so that we don't have burnout among students."

The powers that try to be

By Bill Coniff

Power. The struggle for it in Associated Students centers on one controversial document: the AS constitution.

After enduring 22 years, the constitution has hit a new high in unpopularity among those to whom it gives power.

What do those who are governed by the constitution suggest be done with this dusty document?

"Got a match?" quips Glenn Merker, assistant legislative speaker and Board of Directors member.

"Throw it out and write a new one," says Business Manager Robert Kamai.

"I would leave most of it the same," states Mark Kritzman, presiding court justice. "I don't think there is anything inherently wrong with the constitution."

"It really is worthless," says AS President Yvette Terrell. "The constitution should be totally rewritten."

The reasons for the constitution's unpopularity, the power conflicts that it helps create, should be examined.

Structurally, the AS constitution is modeled after the U.S. constitution and its separation of powers system. As any student who has taken a U.S. government course knows, ideally, power is divided among three groups for "checks and balances": the legislative branch creates policy, the executive branch enforces it and the judicial branch interprets the constitutionality of that policy.

Needless to say, it doesn't work that way.

"The three-tier government system doesn't work that well for the country," says Wayne Zimmerman, legislative member and former speaker. "I don't know why it's expected to work here."

And there is an added twist. Since AS is a non-profit corporation as well as a student body, the constitution gives "ultimate responsibility" to a board of directors.

The board consists of members of the executive branch (president, vice-president, treasurer and corporate secretary) and the legislative branch (speaker and assistant speaker) in addition to a faculty member, an administrative staff member and the non-voting business manager.

At times, the fact that the board is both part of the student body and a corporation can cause conflict. Often the corporation's best interests do not coincide with the student's concerns.

This is a problem for the student body as well as the people who work within this constitutional morass.

"It's so confusing, because you've got a board and a student government together," says Carolyn Brooks, chairwoman of the legislative rules committee that is considering changes to the constitution. "Whenever you do something corporately efficient, it's labeled a political move."

The power conflicts this structure creates adds to the confusion.

"If we (the court) only recommend to the

board and if every decision we make is under their scrupulous eye, then what are we here for?" asks Presiding Justice Kritzman.

An example of this was a recent board decision that overturned a judicial court ruling. The ruling was against the legislature's handling of the AS general election. A question arises: how can the court "check and balance" the legislative or the executive branch when representatives from both can overrule the decision on the board?

"We have no 'checks and balances' and that is the purpose for having a three-part body," says AS President Terrell. "We're the complete antithesis of what we should be."

"I think there should be a judicial body, but we might as well not have one if we (the board) can overturn everything they have. It really is an insult to the court."

Terrell says this lack of "checks and balances" allows the legislature to gain power.

"Here we have a legislature that's trying to make itself omnipotent," she says. "They're trying to set themselves up to have ultimate authority."

This power struggle is the result of the ambiguity of the constitution.

"It's poorly written, contradicts itself and leaves a lot of things very vague," Zimmerman says. "This document can be interpreted in so many ways."

"There have been incidents that brought the constitution into question," says AS Business Manager Robert Kamai. "It doesn't reflect any kind of structure."

The most disputed section of the AS constitution reads: "The Board of Directors shall delegate the authority for the operation of this association to three separate departments — legislative, executive, and judicial; and no person charged with the exercise of powers properly belonging to one of these departments shall exercise any functions pertaining to either of the others."

This section is the focus of a new dispute emerging from the court ruling in favor of George Patterson, a former AS speaker, which was overruled by the board in the AS general election controversy.

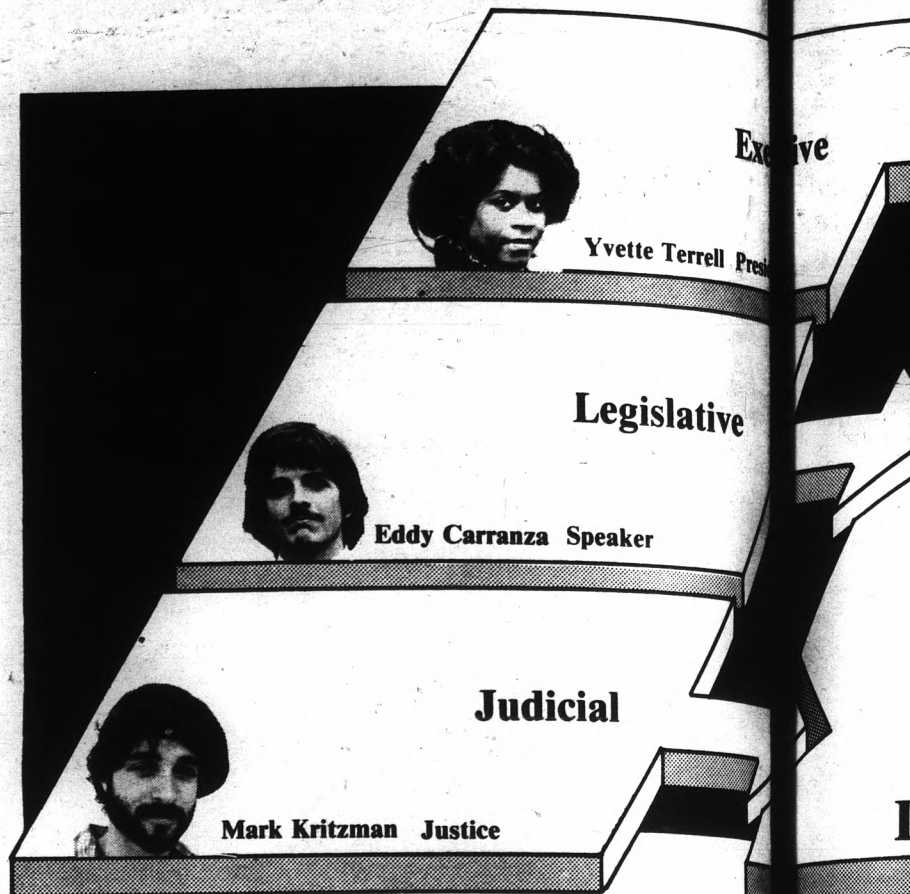
Patterson filed another petition to ask the court to rule the board's action unconstitutional based on this section of the document.

His petition has put the court in the questionable position of determining its own power by interpreting the constitution.

And, in this escalating confusion about the constitution, it is not even clear whether the court has the power to interpret the constitution.

Board and legislature member Merker says the court is only a "committee and a recommending body" and points to the fact that the constitution does not state the court has that power to interpret.

"If the court doesn't have the power to interpret the constitution, who does?"



argues Kritzman.

Kritzman says the constitution's ambiguity can be seen as a positive factor.

"The vagueness doesn't have to be a negative," he says. "If you take a lot of constraints, five years down the road they might work against you."

"But unless you have a judicial process that interprets it and directs the spirit of the constitution, then it does remain vague. The court can allow for flexibility that's needed over time."

Is that what is occurring now?

"No. Not if the power of the court continues to be usurped," Kritzman adds. "Right now the court is a very ineffective body. If it's a true checks and balances system, then you can't have two branches with power and the other without power. What are we without that power? We're only a puppet."

"The board has nothing against the AS constitutional policy," Kamai says. "If the court feels their power is being usurped, then it means that for a change to take place the constitution has to be changed."

Kritzman may have that in mind when he suggests that the sections of the constitution dealing with procedures and the separation of powers need to be redefined and that the possibility of creating an appellate court independent from the board should be considered.

Zimmerman suggests only a complete overhaul of the constitution will bring about a real change.

"It (the constitution) sets up a structure that makes it impossible to do things quickly, efficiently and correctly," he says.

Zimmerman supports a radical change that would abolish all three branches of AS government and leave only one central authority made up of 12 student members who would split up into committees.

"It would be more akin to a corporate structure," he explains. "You would sacrifice some checks and balances, but I believe there are enough with the students elected every year and the university itself."

Zimmerman says he thinks this would work much more efficiently than the present separation of powers system.

"If everyone bickers over the pie, no one will get any of it," he says. "There's nothing he (SF State President Paul Romberg) would rather do than freeze the AS budget."

Attempts have been made in the past to change the constitution in this direction, but they have never succeeded.

"Constitutional committees (in the legislature) have tried three or four times before," says Eddy Carranza, new legislative speaker and board member. "The last time was about four years ago, but they always got bogged down in the proceedings."

"Students are notoriously afraid of any major change, especially when it comes from AS."

Carolyn Brooks, newly appointed rules committee chairwoman, says she will "definitely" present a revision of the constitution to the legislature before the end of the semester.

"It's a tremendously grueling process to get the exact intent you want," she says. "It is really a time-consuming thing."

Both Carranza and Zimmerman, previous chairmen of the legislative rules committee, worked on a revision of the constitution but never submitted it to the legislature.

If a proposal is submitted to the legislature and it passes by a majority vote, then SF State students would have the opportunity to approve it by a two-thirds vote in the next election.

The most controversial method by which the constitution can be changed is "by a two-thirds majority of those in attendance at a meeting open to all voting members of the association," according to the constitution.

Zimmerman says this is a "dangerous" way to change the constitution without much student participation, and he plans to propose to the legislature that it be deleted as an option.

Two other possible methods remain:

- If an initiative with 5 percent (about 1,250) of student signatures is placed on the election ballot and is passed by the voters.

- If a revision signed by more than 50 percent (about 12,500) of the students is filed with the business manager.

Most of those involved seem to agree that changes in the AS constitution are not an imminent reality, and the political struggles and confusion that have been a part of the AS system can be expected to continue.

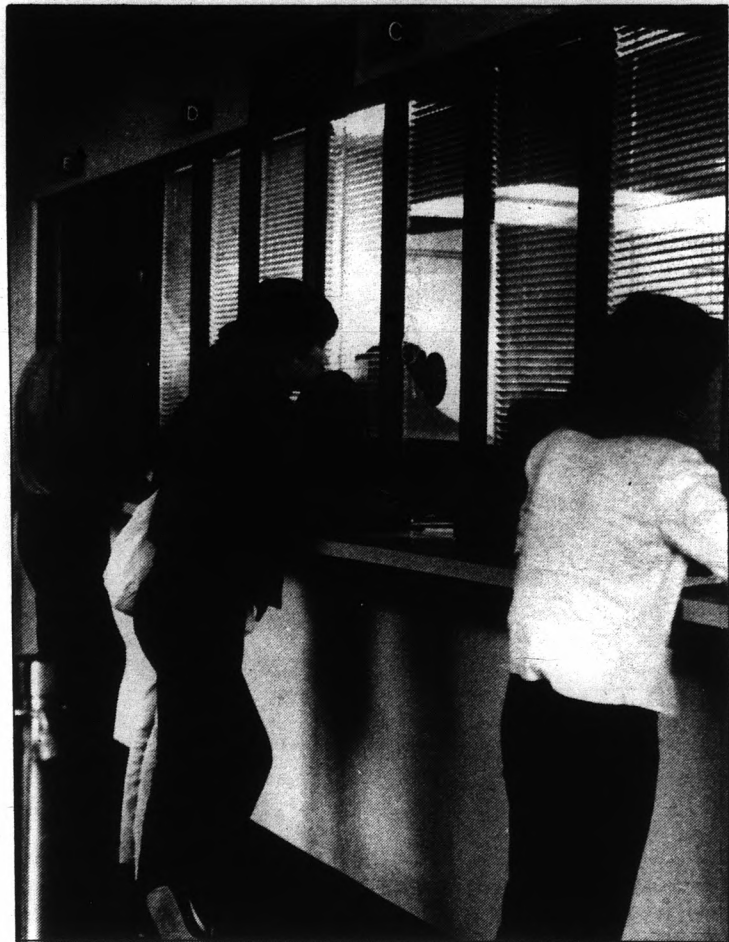
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By Yvonne Marie Crowley

Dishin' out for Lord knows what

By Bill Regan

While a few SF State students faced with the substantial fee increases are convinced that someone in the state bureaucracy is pocketing a good deal of their money and getting rich, others think the registration fees (only non-residents pay "tuition") simply provide a student with an admission ticket to their classes.

But in spite of the efforts of California's college finance officials to chart each and every expenditure within the \$1.1 billion California State University system's budget — all the way down to a \$1 student identification card fee — these students remain ignorant of how their money is actually spent.

The Spring 1982 student registration fee increase — \$62.50 over last semester's \$133 for state residents carrying seven or more units — is largely due to Gov. Edmund G. Brown's November 1981 executive order to the state legislature which imposed a \$46 "emergency surcharge fee" on all students enrolling for the spring '82 term at any of the 19 campuses in the CSU system.

The additional \$16.50 increase in registration fees went for a raise in the Student Services Fee.

According to Chancellor Glenn Dumke, the \$46 surcharge fee — part of a plan by state finance officials to meet Brown's 2 percent (\$20 million) cutback in this year's CSU budget — is expected to raise \$14 million this semester. With almost 24,000 students at SF State, the additional charge will add over \$1 million to SF State's

general fund.

With this money, students obtain a visa into the institutional world of departments, programs, activities, services and facilities to learn from and enjoy during their college education. But only a fraction of the costs are covered by student fees; California taxpayers pay for 86.6 percent of these educational benefits, according to state documents.

Based on this semester's \$195.50 registration fee for residents with seven or more units — and according to official state documents and the SF State Accounting Office — here is where each student dollar goes:

● **\$111 Student Services Fee:** The largest chunk of the registration fee is called the Student Services Fee. The CSU system divides services into eight categories considered essential to university operation. Each student helps fund a variety of services not covered by state funding, whether or not the student uses these services.

Student money helps pay the salaries of professional and clerical employees in the counseling, testing, placement and health services centers, as well as part of the operating costs and equipment expenses for these services.

Another part of the Student Services Fee goes toward the cost of professional counseling and business services provided in connection with the Financial Aid Administration program. Funds are also drawn from the Student Services Fee for the Social and Cultural Development Activities program which coordinates and partially controls students' activities, organizations, government and cultural programs.

Fifty percent of the cost of the associate provost for the Student Services Office, who has the responsibility for the overall administration of student services, is paid out of the Student Services Fee.

And though only about 1,500 SF State students live in the dormitories, all students pay for the personnel who provide student housing information and monitor housing services through the Student Services Fee.

● **\$10 Student Activity Fee:** \$10 per student every semester plus 50 cents per summer session unit and interest earned from existing cash flow and reserves make up the year's Associated Students budget of ap-

proximately \$500,000 per year.

● **\$20 Student Center Fee:** \$20 per student every semester goes to the Student Union, which puts that budget in the \$1 million range annually.

● **\$4.50 Instructionally Related Fee:** The Instructionally Related Activities budget for 1981-82 handles \$326,492 and is largely funded by this \$4.50 charge plus revenue generated by some of its various programs, activities and events. These include the athletic programs, Creative Arts productions, the Golden Gater campus news tabloid, concerts, KSFS radio station and drama productions.

● **\$3 Facility Fee:** SF State charges each student this fee for facility operating costs not covered by the state's budget. Generally, this fund covers "extra" expenses that are incurred after the state's budgeted money is used up, or for which no money was appropriated originally. For example, this fee would cover SF State's extra expenses at extension instruction facilities like the Tiburon Center for Environmental Studies or the Moss Landing Marine Laboratories, both of which are CSU facilities shared by students and faculty from several campuses.

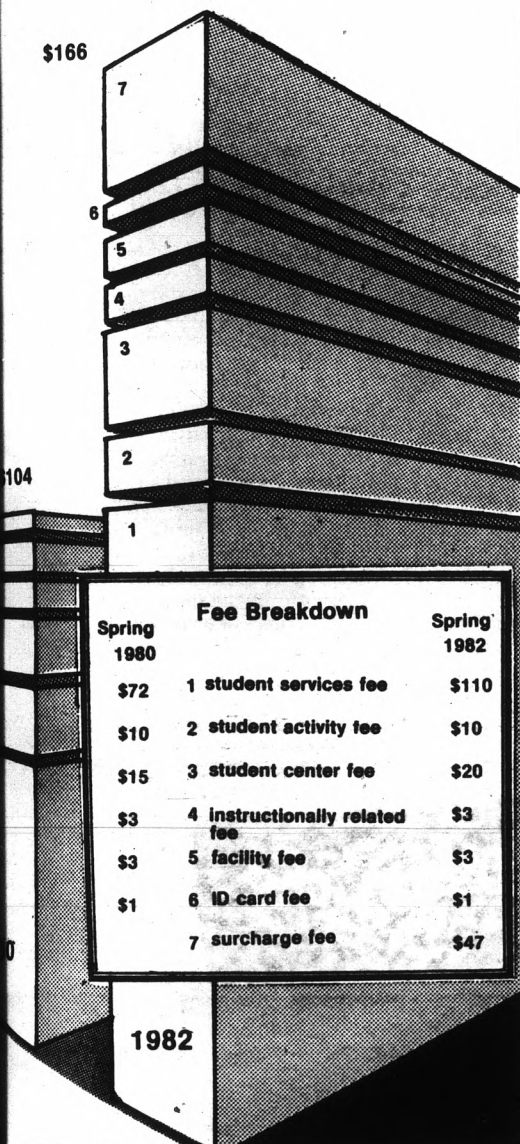
Or, closer to home, the Facilities Fee pays for the non-budgeted cost of Campus Innovation Projects such as moving the SF State computer center from the library to the old administration building last year.

● **\$1 Student Identification Card Fee:** A one-time shot, provided the student doesn't lose the card.

California's budgeting system annually allocates funds, after they are approved by the CSU Board of Trustees, the state legislature and the governor. Then the CSU Chancellor's office distributes the money among each of the 19 state colleges.

The increase in registration fees in the CSU system this year reflects the nation's current economic cutbacks. Some say the reduction in the state's budget this year on an "emergency" basis could only be the tip of a very large iceberg.

\$166



Would you trust these people with more than a million bucks?



By Richard Brucker

By Donna Cooper

Controversy brews in the Student Union Governing Board surrounding the issue of employees' salaries, wages and benefits. Wayne Zimmerman, SUGB budget chairman called the \$1,094,169 operating budget "over-inflated."

This year 48 percent of the Student Union's operating budget is allocated to personnel incomes.

"The most over-inflated figure in the budget is the \$524,024 personnel expenditure," he said. "My objective is to cut the budget significantly without cutting services to the students. In the next fiscal year I can cut personnel — through reorganization — by 25 percent. That's \$100,000 we could use for reserves."

SUGB Chairwoman Barbara Crespo disagrees with Zimmerman. She argues that profits from food services and other areas could be added to the general fund to offset the cost of services that don't make money.

"If this was done right," said Crespo, "we could stay away from cutting off personnel. A building this size, with this many people going in and out of it, doesn't need less people working here."

The Student Union currently employs 22 full- and part-time staff employees and 62 students, 52 of them work-study.

Carol Thompson, associate administrative analyst in the chancellor's office, said spending 48 percent of an

operating budget on employees is not uncommon among the universities in the CSU system.

"That's typical," she said. "Most unions spend most of their budget on personnel. San Jose State's union has an approved operating budget of \$935,000 and it spends \$617,000 on personnel including benefits."

Cal State Los Angeles' student union spend 59 percent of its \$980,000 approved operating budget on employees, Thompson said.

Thompson added that all student unions differ greatly from each other in terms of services to the students. Some unions have bowling alleys and travel agencies and others don't, she said.

The Student Union's budget derives from student fees and money generated from Student Union services. It contains no money from the administration's general fund.

Last year \$20 per student was allocated to the Student Union's operating budget for this year. Student fees constitute 56 percent of the operating budget.

The remaining revenue is generated through various enterprises such as rental of the bookstore area, vending machine profits and Muni Fast Pass sales.

Some of the money allocated for employees' salaries could be diverted to reserves, according to Zimmerman who said the \$177,445 in unallocated reserves is minimal compared to other universities.

"Most universities have substantial reserves," he said. "We have less than one tenth of what a prudent university would have."

Thompson said reserves, which cannot exceed one fourth of a union's operating budget, are monies set aside for unanticipated operating expenses, contingent liabilities and capital improvements and repairs.

"To pay for whatever renovations we do," said Zimmerman, "we have to save money. If we don't, the only alternative would be to increase student fees and I will not allow that to happen."

Both Zimmerman and Crespo agree that the SUGB can arbitrarily raise student fees if it wishes.

"We can raise fees anytime we want," said Crespo. "But we have already taken a stance against it. So now we have to look into other ways of generating revenue."

Crespo said the Student Union may be facing some unexpected bills due to a 2 percent budget cut in the California State University system made by Gov. Edmund G. Brown Jr. in October. Along with the monetary cut, a freeze was placed on the system to halt personnel hiring and capital expenditures.

Auxiliary operations, like the Student Union, are exempt from the freeze, but were asked to participate in it out of a sense of comradery, Thompson said.

Thompson said auxiliaries were exempt so that state employees laid off due to the freeze could be reinstated somewhere else in the university.

Because of the freeze, Crespo said, other entities that are running short of money, such as the Administration and

Plant Operations, are "looking at the Student Union for help."

"Plant Operations said if we want them to cut the grass surrounding the Student Union and to keep it nice and green, then we have to pay them," said Crespo. "Okay, fine. If that's the case we should have the option of putting that contract out for bid. There may be a group of students out there who are really into that and who may be able to do it for a lot cheaper than what Plant Operations is telling us to pay."

Crespo said the Student Union pays an accounting fee "somewhere between \$27,000 and \$35,000" to the university's Auxiliary Accounting Office. The SUGB conducted a survey which showed the Board could get the same services from an outside firm for \$6,000.

"In a way we're tied to the university," she said. "If the president doesn't want an outsider cutting our grass, he can say no. This means we may have to pay twice or even three times the amount an outsider would charge. If that happens we have to cut down services or raise student fees, and as long as I'm on the Board that increase is not going to happen. If worse comes to worse, I'll get out there and cut the grass myself and not charge anyone."

Ed Kline, assistant director of Plant Operations, who would not say why the Student Union was not charged for the service in the past, said, "Plant Operations is staffed to maintain the administration's general fund property, not auxiliary's."

Kline said the Student Union and Plant Operations are currently working on a map that would set up boundaries differentiating the properties. According to Kline, these boundaries have never been specified before.

Alfred Leidy, SF State Comptroller, said there is no existing policy requiring the SUGB to use in-house services. He said the SUGB can hire an outside accounting firm "providing proper fiscal controls are present."

President Romberg could not be reached for comment on the subject, however, Eric Solomon, SUGB member and adviser to the president, said he was unaware of the negotiations.

"My general feeling," Solomon said, "is that if people within the university can cooperate and do the work for a reasonable price then we should use them. If they can't then we'll have to find another way."

"If I brought the problems of every blade of grass to the president, I wouldn't be a very good adviser. I think we (the SUGB and Plant Operations) can handle this one ourselves."

Other Student Union expenditures include \$14,000 for insurance, \$122,865 for capital equipment replacement and repair and a \$160,000 utility bill.

SUGB

The Student Union Governing Board consists of eight student and five non-student members and manages the Student Union Building with a budget of over \$1 million, financed by student activities fees and revenue from the union's tenants.

Five of the students are elected at large and three are appointed by the Associated Students. Student's terms are usually two years.

Last fall, the four winning candidates for the board in the at-large election had a total of 1,450 votes, less than six percent of the campus population. This semester's chair, Barbara Crespo, won the election with 397 votes, about one percent of the campus population.

The board has two standing committees (budget and food) and four ad hoc committees (personnel, rules, master plan and the board chair). Committee chairs receive a salary of \$275 grant-in-aid.

Five non-student board members are chosen by the university president annually.

The Student Union managing director, a non-voting member of the board, is selected by the university president from three candidates submitted by the board.

— C. J. L.

Control

Continued from page 1

In September, the Board of Supervisors — after being deluged by letters from thousands of pro-rent supporters and urged on by a massive, clamoring crowd in the Supervisors' chambers which overflowed into the corridor — voted 10-1 to extend controls.

The following June, rent control was voted down 7-4 despite no change in the city's vacancy rate or level of support from the previous year.

The late 1950s and early 1960s saw unfettered rents slowly spiral with no organized resistance.

But in 1965, a group of tenants in the Mission District formed a union demanding rent control for residents of the area, mostly Latin Americans working for low wages and paying high rents to slumlords for substandard, rat- and roach-infested housing.

Besides idle noise from local politicians, little was accomplished for tenants. But public attention began to focus on the problem and other renters facing the same predicaments started organizing.

On Nov. 1, 1966, San Francisco's first public housing rent strike flared at the Hunter's Point projects. Residents protested "subhuman" living conditions and vowed to use their unpaid rent to repair run-down housing. The strikers lost their case in San Francisco Superior Court.

By 1968, relentlessly climbing rents had sparked a spate of strikes by individual tenants throughout the city. Monthly rents were withheld until a court or arbitrator settle grievances.

Public meetings at City Hall addressing the problem were broken up by emotional rent control supporters impatient with the often sluggish bureaucratic machinery of the Board of Supervisors.

The 1970s brought a new dimension to landlord-tenant disputes. Landlords were refusing to rent to prospective tenants with children, and in 1975, Mayor Joseph Alioto vetoed a law requiring most of San Francisco's landlords to rent to families with children, which was overridden by the board.

In November 1978, ballot measure Proposition U, which called for rolling back rents to levels of the previous one and required landlords to pass on Proposition 13 tax savings, was defeated by a 10 percent margin.

By 1979, rents in San Francisco were threatening to rise into the stratosphere as the superheated real estate market found a steady stream of people moving to the city willing to pay any price for housing.

Heavy voter pressure in an election year stirred a flurry of activity at City Hall, and in April, Mayor Feinstein signed a measure imposing a 60-day rent freeze. Two months later, the board unanimously passed the city's first rent control law, which limited rent increases for the year to 7 percent and provided

for a rent control board consisting of two landlords, two tenants and one neutral member.

The November 1979 election brought the sound defeat of another rent control measure, Proposition R, which called for far stricter limits than the law signed that summer. Proposition R would have made San Francisco the most fully regulated housing market in California, according to its sponsor, San Franciscans for Affordable Housing.

In April 1980, Feinstein signed into law the 7 percent ceiling on rent increases for 1980. Two months later, she vetoed another rent control package that would have ended vacancy decontrol — the provision that has allowed landlords unlimited freedom in raising rents for vacant apartments.

San Francisco's current rent control law was extended in September 1980 to December 1981, and then to April 1982 with little debate by the board.

The final vote had been slated for last Monday. Because the Muni fare increase dominated the meeting, rent control was put off until the following evening. An added provision lowering the filing fee a landlord would have to pay per residential unit when asking for a Rent Board review delayed the final vote until next Monday.

The new measure would require landlords to get approval from the city's Rent Stabilization Board before imposing a rent increase above the 7 percent annual raise allowed by the current law.

Finding an apartment in the city; rental agencies ease the pressure

By Sandy Welsh

Finding an apartment in San Francisco can be a nail-biting, hair-pulling experience. Because there is an abundance of people and a shortage of reasonably priced places, many people use rental agencies to help find a place to live.

Danny Hurley, a San Francisco bartender, used two local agencies, SOS and United, while trying to find a studio for \$300. He eventually found an apartment through a friend.

"Those places were really no help," said Hurley. "The advertisements had to be trumped up. SOS started me with four apartments to look at and they were real holes. After that they had nothing in the price range or neighborhood I wanted."

"United started me with three places right away, then the next week there were two and then nothing. These agencies make you feel that if you don't sign up, you'll never find an apartment."

San Francisco has about 10 rental agencies. Several have been in existence for only a few years. The agencies offer listings of available housing with short descriptions which are updated periodically and the phone numbers of landlords or managers. Anyone can belong to one of these agencies for a fee of \$25 to \$40.

"Using the word 'agent' or 'agency' can be ambiguous," said Kenneth Beard

of Home Rentals. "It implies they are real estate agents, which is not necessarily true. They function under different laws than real estate agents do."

One of the oldest agencies in San Francisco, Home Rentals has been operating for 36 years. It is associated with a real estate brokerage and is bound by all state and city laws regulating real estate. Other agencies are licensed by the California Real Estate Commission, but not by San Francisco.

Home Rentals charges a \$40 fee good for two months. The service also supplies a 42-hour-per-week phone service so clients don't have to go to the office. Employees make appointments for their clients and receive a bonus if a client is placed successfully. Beard said the service has remained strong and that its placement rate is very good.

The Rental Library, San Francisco's first agency, places 95 percent of its clients within the first week after they sign up, and most of the remaining five percent within the second week, said owner Paul Sousa.

"Thirty to 50 owners call us each day, and every day we update the publication. Every four days we call the landlord to verify the vacancy," Sousa said.

The Rental Library charges \$35 for 60 days' service. The publication should be picked up every day because of new listings, said Sousa. According to the Better Business Bureau, the Rental Library has maintained an excellent record.

United Rentals charges \$39 for 90 days. Lee Mynatt, president of the corporation, said it was impossible to tell the placement rate because most clients do not keep in touch with the agency.

"We carry 500 to 600 listings for everything that's residential," said Mynatt. "We obtain our listings through various sources, such as

landlords and managers."

SOS Locaters, a one-year-old business, runs 600 to 700 listings, according to David Chapman, who runs the company. A \$40 fee is good for a year.

"Landlords would rather go through the services because they get more qualified tenants," said Chapman. "We take most applicants. If the person has flies buzzing around his head we wouldn't sign him up."

Chapman says rental agencies help lower rental prices, and most other agencies agree. He said they are able to suggest to a landlord the rent is too high and should be lowered.

According to the Better Business Bureau, SOS has not answered or settled several complaints brought to the bureau's attention. Chapman said SOS is in the process of clearing this up, and referred to the complaints as "requests for more information."

"Basically they were cases where people misunderstood the publication or didn't know how to use it — things like that," said Chapman.

The Better Business Bureau said it is waiting for information from SOS which may or may not clear up the situation.

Rent-a-Rental, a 2-year-old business run by Kelly Caudill, is the only agency which is a member of the Better Business Bureau.

Caudill's service charges \$35, good until the client finds a place. Rent-a-Rental gives a \$10 discount to students and senior citizens.

Terry Cronin, a student at SF State used Rental Library, United and SOS. She found her apartment through the newspaper.

"I think most of them are hypes," said Cronin. "I don't think they're totally honest in their advertising. They make you believe they can produce something they can't."

Electronic library catchall beats book thieves

By Donald Watts

Not a day goes by without someone being caught stealing from SF State's library, according to Richard Blood, the assistant director for technical services and circulation.

Blood said the \$17,000 electronic exit control device installed in the library last summer is doing a good job of catching students who leave the library without checking out their books. Students have not been prosecuted because it is difficult to determine if they mean to steal or just forget to check out the books.

When the system detects a sensitized

book, an alarm goes off and the outer doors lock automatically. Blood said the usual procedure is to call the student back and recheck the books.

The number of books stolen from the library is unknown because an inventory hasn't been done in years.

"An inventory is enormously expensive," said Blood, "and the library has been hit particularly hard by budget cuts. Even a partial inventory is out of the question."

Blood said the theft rate in previous years was about .5 percent, but there was a "subjective" feeling in the circulation department that thefts were increas-

ing. Like any new system this one had its share of bugs.

"There were some false alarms," he said, "but now the system appears to be under control. There's been some fine

tuning.

"There's no question that the use of the system has slowed things down," he said, "but the automatic circulation system (the codes on library cards) has cut so much it's still faster overall."

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The Mother Lode adventure

By Brad Kieffer

Only a small part of the scenic and historic Mother Lode country can be dealt with here, but with a sense of adventure, you can cover the side roads where the true flavor of the Gold Rush lives on.

Highway 49, also known as the Golden Chain, snakes through Sierra foothills and the Mother Lode for 310 miles from Oakhurst, about 20 miles south of Yosemite, to Vinton in the north, about 70 miles from Lake Tahoe. The road winds through the more historical gold rush towns — some of which died long ago with the wishful-thinking miners.

The central part of the highway, from Sonora to Placerville, rolls through the heart of the Mother Lode. Some label this the most picturesque and historical of the area. This stretch is also the most accessible and convenient gold country trip from the Bay Area.

Sonora is about a two-hour drive from San Francisco. Take Interstate 580 east, and continue east on Highway 120. If possible, fill your gas tank in the valley. Unleaded gas sells for \$1.06 per gallon at some cut-rate stations.

Three miles before Sonora, in Jamestown, is Rail Town 1897, the old station of a lumber railroad that used to travel between the valley and the foothills.

From Sonora, the metropolitan center of the southern Mother Lode, there are many possible side excursions. You can drive south on Highway 49 to the gold rush towns of Chinese Camp and Big Oak Flat, or travel east on Highway 108 to the Sonora Pass area or Dodge Ridge ski area.

you to Calaveras Big Trees State Park, Mt. Reba ski area and Ebbett's Pass area. Angel's Camp, at the junction of highways 49 and 4 comes alive in the third week of May during the county fair and frog jumping contest.

Farther north on Highway 49 and east on Highway 88 past Pine Grove, you can turn left on Volcano Road and follow it to the gold rush town of Volcano. Volcano is incredibly well-preserved. Three miles past Volcano is an idyllic

weekend wandering

Parrot's Ferry Road is one of the most beautiful in the area. Past Columbia is the Moaning Cave. For \$3.50 you can walk 200 feet to the bottom of a limestone cavern. It's quite impressive. A word of caution though: the cave hasn't moaned since 1922.

About a mile past the cave, you can take Highway 4 west back to Highway 49. Going east on Highway 4 will take

picnic area, Daffodil Hill. Each spring the entire hillside is sheathed in yellow.

Highway 49 goes north through Sutter Creek, with its own gold rush charm and the Sutter Creek Inn, a bed and breakfast lodging with weekend rates from \$50 to \$85. No-frills motels in the area range from \$25 to \$35 — slightly higher in summertime.

Don't forget the locals and the old-timers who love to tell stories from their barstools. They constitute an endless source of information about other hidden drives and local trivia.



A bottle shop in Jamestown captures the rustic feel of many of the foothill towns along the Mother Lode Highway.

No hospitality for dorm's disabled

By Teresa L. Trego

Adjusting to life in the dorms at SF State is tough. The loud music, slow elevators and bad food make it difficult for anyone. Add a handicap and it's a challenge.

Susan Palmer and Connie Chen are both blind. "I had a lot of trouble with the elevators (at first). I was always getting off the wrong floor," Palmer said. She solved her problem by placing braille stickers by the floor numbers and on each floor so she would know where she was. But many of the stickers have been removed.

"I don't know why people took them down, but I don't think it was malicious. Sometimes people don't think about what they are doing."

"When I was putting them up I had my glasses off and my cane in my back

pocket. Some guy got in the elevator and asked, 'You mean there are blind people in these dorms?' I wanted to say, 'No, they're for deaf people, but I didn't,'" said Palmer.

Nancy Ferreyra, a Mary Ward resident who gets around in a wheelchair, has found the students very helpful. Sometimes too helpful.

"I don't need any help. I can reach things for myself in the dining center and when people try to help me I have the problem of trying to say 'no thank you' without being rude. But most understand that I prefer to do it myself," said Ferreyra.

"There are times when you have to ask, but it doesn't make doing it any easier," said Palmer. The one thing Palmer did ask for the Housing Office was an orientation to the dorms and campus. Her guide was Jerry Newell.

"They (SF State housing authorities) are inexperienced in dealing with the handicapped. So I was contacted," said Newell, an eight-semester veteran of Verducci Hall who is blind. "I had no orientation when I moved in so I took my roommates out and said, 'OK guys, show me around.' It worked out fine, but some people don't even get that much."

"We try to help but it depends on what they want, who they are and what

their handicap is," said Don Finlayson, director of Housing Services at SF State.

"We ask that they correspond with us and come and see the dorms before they move in. We try to accommodate everyone the best we can. They don't want to be segregated from the other residents," said Finlayson.

"It's all in how you market yourself," said Newell. "If you keep to yourself, you are going to lose out."

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Connie Chin, legally blind, finds many obstacles on campus — especially when she's heading through the Student Union.

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Nor

By Anne Fisher

"I settled here when I'm old, they said Mary Stember Montgomery St."

The City Planning decide today if Stember residents of the 17 corner of Broadway North Beach can c

Nine developers year ago, and ten fighting the prospect from their homes offices.

Owner Tom Lal he and his partners as the residents.

"Businesses in are being pushed said LaLanne. "W

space just like the ple are jumping claiming the propo telling us how to m don't have a right ding to offices.

One of the many Brad Paul, who d concerned neighb works with the No

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Paul is working non-profit organiza Montgomery Street bu remain in their ho

Lalanne and his \$1,150,000 for the

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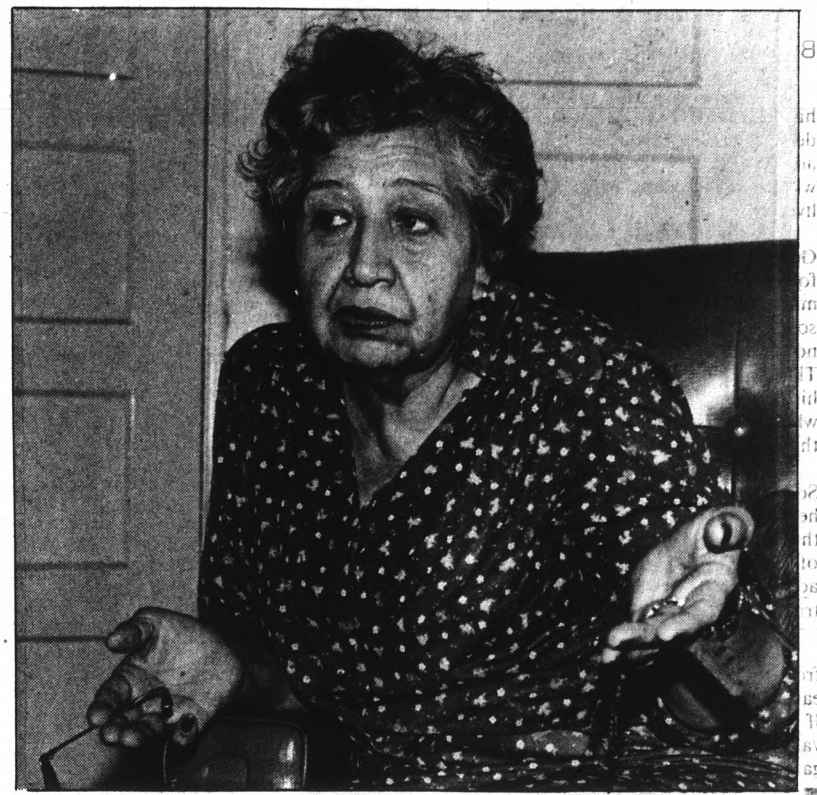
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Christina Luna explains her plight — the prospect of being forced out of her home (above). This pre-1906 North Beach apartment building may soon be offices (at left).

North Beach tenants protest apartment conversion

By Anne Fisher

"I settled here (in 1959) and now when I'm old, they want to move me," said Mary Stemberger, a tenant at 1000 Montgomery St.

The City Planning Commission will decide today if Stemberger and the other residents of the 17-unit building at the corner of Broadway and Montgomery in North Beach can continue to live there.

Nine developers bought the building a year ago, and tenants have since been fighting the prospect of being forced from their homes to make room for offices.

Owner Tom LaLanne, a lawyer, said he and his partners are in the same bind as the residents.

"Businesses in the financial district are being pushed out by high rents," said LaLanne. "We are competing for space just like the residents. Many people are jumping in on this situation, claiming the property as their own and telling us how to manage it. They say we don't have a right to convert the building to offices."

One of the many people jumping in is Brad Paul, who describes himself as a concerned neighbor and citizen. He works with the North of Market Planning Coalition, a non-profit citizens' organization aiming to preserve the Tenderloin's residential component.

Paul is working on a plan to have a non-profit organization buy the Montgomery Street building so tenants can remain in their homes.

LaLanne and his associates are asking \$1,500,000 for the building. The non-profit organization, Chinese Community Housing Corporation, can get a bank loan for \$500,000, but this still leaves the tenants \$650,000 short of staying put.

"Between 1965 and 1980, San Francisco created 25 million square feet of office space," said Paul. "These businesses created 162,000 new jobs and

brought 90,000 employees seeking residence in the city. In this space of time, the city built only 5,700 housing units. I'm convinced this is why housing costs in San Francisco are among the most expensive in the country."

In December 1980, the Planning Commission passed a regulation requiring buildings to create a certain amount of housing units in proportion to office space. Developers now scramble to invest in buildings that can give them housing "credits," Paul said. The current price of a credit is \$6,000, and the Montgomery building has roughly \$400,000 worth of credits. If a developer buys the building, he can have those needed credits. Then the developer can sell the building at a reduced rate to the on-profit organization in exchange for tax breaks.

"I am talking to two developers this week who need housing credits to fulfill the commission's requirement," said Paul. "The only problem is that the Planning Commission gave us only two weeks."

"I did not expect all these problems," said LaLanne.

"When we bought the place, we talked to the tenants and the manager. We were led to believe that the tenants would be very happy if we looked for other places for them to live."

But he said efforts to relocate the tenants are going slowly because of the tenants' refusal to communicate with him.

"They once offered us a burned-out building on 16th and Mission," said Christina Luna, a resident since 1959. "It was a shoebox."

Luna said all the tenants attend the Planning Commission meetings. "Rain, sunshine or old bones, we all show up. Even my 95-year-old neighbor comes down with us. We sit on the bench for hours until they call us."

Luna and her neighbors collected 3,000 signatures on a petition requesting

they be allowed to stay in the building.

City Attorney Alice Barkley advised the commission that legally it could not deny the owners permission to convert.

"She said the commission had no right to deny permission," said Luna. "But what about our rights as human beings? Legally, maybe she's right, but morally, no."

The basement of the building housed three small businesses. The new owners bought out the Tibet Shop, an import shop, and the Mystic Eye, an astrology shop, and are replacing them with law offices.

Dean Dennis owns the remaining business, Dean's Tattoo Headquarters. His three-year lease began in 1980, and he has been told he will have to leave when that lease expires.

Dennis said holes have been knocked

in the shop walls because of the law office renovation, and no restitution has been offered.

"They deal with you just enough to benefit from you," he said. "They also try to intimidate the tenants and then tell the Planning Commission that they are trying to do everything for the residents."

"I want to preserve a beautiful old building that has fallen into disrepair," said LaLanne.

Luna said the building manager was fired when the owners found out that she was on the tenants' side. Since then,

the residents have been cleaning the hall floors and doing small repairs themselves.

"Money talks up there in City Hall," said Luna. "What is a poor person to do? Even if my neighbors are behind Mr. Paul and me, all we have is our voices."

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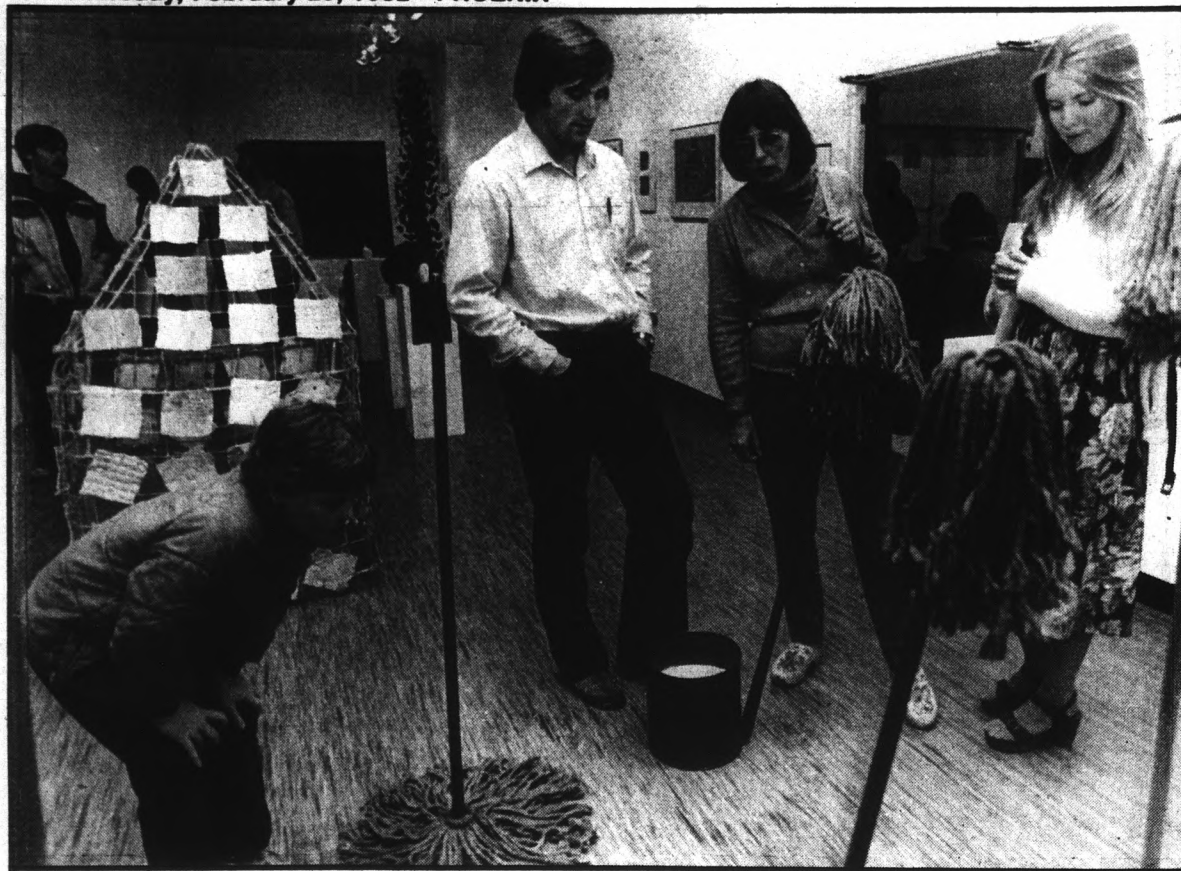
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By Jan Gauthier

Margaretha Miglo's entry in the SF State student art show draws curious looks from viewers at Monday's opening reception. The show, with over 50 entries, features paintings, ceramics, sculptures, jewelry and photographs. The exhibit is on display in room 201 of the Arts and Industry building until Mar. 12, from noon to 4 p.m.

Ex-spy wants CIA closed

By Daphne Gray

Former CIA agent John Stockwell is campaigning to close down the CIA.

"This country would be stronger and more humane if the CIA didn't exist," he told a crowd of more than 500 people at UC Berkeley Feb. 23.

"The CIA's own records show more than 800,000 dead — direct victims of the CIA — in its 30-year history. These were Third World people who had the misfortune to find themselves involved in one or another of the CIA's covert operations," said Stockwell.

Stockwell resigned from the CIA in March 1977, after 12 years. He spent his last two years as task force commander directing the covert action program in Angola. Disillusioned, he quit and wrote a book on his experience, "In Search of the Enemy."

The CIA sued Stockwell for not

submitting his book to the agency for clearance. "The CIA has succeeded in taking our freedoms away from us," Stockwell said. "It is not the KGB that is infiltrating and manipulating our society, only CIA propaganda that says so."

Stockwell told about one CIA operation: "We spent \$28,000 to learn what we already knew. A particular Soviet diplomat was in ill health, had halitosis and was impotent." He reminded the audience it was done with taxpayers' money.

American ideals and honesty are completely lost in the CIA, according to Stockwell. "You never present who you really are, you role play and the role changes with each person you deal with."

In reference to the CIA's role in Latin America he said, "I'm sure there are good Nicaraguans being recruited now, people who are doing it in good faith and with the noblest of intentions."

Stockwell said an African national he recruited was pressured for secret information. It became necessary for the man to fabricate plots involving innocent people in order to remain on the payroll.

"I left this young man behind, facing a death sentence when I was withdrawn from the country," said Stockwell. "I wondered what we accomplished with the plot. What would have happened if it had been successful, and inexperienced men in their early 20s had taken over the country? We already had a friendly government. None of this would have happened if the CIA hadn't been there."

Stockwell recently published a novel on Africa, "Red Sunset."

Stockwell's visit was sponsored by the campus Counseling Center, Students Against Intervention in El Salvador and the Education and Action Project.

Activities fair set

Students get 'fairly active'

By Eve Mitchell

A mechanical bull, a concrete canoe, Filipino dancers and a feast of ethnic foods are among the attractions lined up for the Student Activities Fair on March 3 and 4. More than 60 student groups are expected to participate.

Tinakling, a fast dance of jumps over moving bamboo sticks, and *maleguana*, a Spanish dance punctuated with the clacking of stick castanets, will be presented by the dance troupe from the Filipino-American College Endeavor from noon to 1 p.m. on both days. During the performance students can snack on *lumpia* rolls, a crispy concoction of deep-fried meat and vegetables.

Another dance ensemble, E.M.B.A.J.E., will perform renditions

of what their initials stand for — Ethnic, Modern, Ballet, African, Jazz and Experimental.

With popular music and lively tunes, the SF State Pep Band will provide entertainment at noon on Thursday.

A concrete canoe, which might appear to be a contradiction of elements, will be displayed by the Engineering Society. A more traditional boat, a 13-foot Flying Junior racing boat, will be at the Sailing Club's booth.

Urban cowboys can try their luck at riding a bucking mechanical bull at the Student World Trade Association booth.

Between classes, students might want to take a refreshing break at a dunking pool sponsored by Delta Sigma Phi.

Looking for a good buy on a second-hand item? Some groups are selling used clothing, books and records. The Women's Center, Legal Referral and various health and political groups will be available to answer questions. In addition to a wide range of ethnic foods, there will be booths offering hot dogs, hamburgers, and baked goods.

The fair is scheduled from 10 a.m. to 2 p.m. Wednesday and Thursday on the Main Lawn in front of the Student Union.

Rebound

Continued from page 4

of a high school equivalency diploma, college transcripts, ACT or SAT entrance exam scores and an admission application with a letter of intention.

Rebound operates under a \$10,000 grant from the AS, which pays for the costs of recruiting presentations, given at penitentiaries in the area, and orientation classes for Rebound students.

Once admitted, students are advised to keep a low profile. "I always encourage people to mingle in," said Salvador Duran, 33, associate director of the program. "People become frightened when they hear you've been in prison. There's a terrible stigma on ex-convicts."

Duran, who is pursuing a special bachelor's degree in business, political science and computer science, got involved with the program in Fall 1979 and became associate director last semester.

"When I was inside the pen, I didn't know programs like Rebound existed. I wouldn't have come back to school if I hadn't done it this way," he said. "Here you can do away with the stigma (of having been in prison), and become like everyone else."

Johnson-Bey entered SF State in Spring 1979 through Rebound and immediately got a work-study clerical job in the program office. Two and a half years later he became the director.

"This was the only road to mainstream society that I had," he said.

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The who and why of rape

By Barbara Grob

It is strangely comforting to depict men who rape as deranged, ugly and abnormal.

Yet research continues to show that most men convicted of rape are considered normal in many ways, but have stronger tendencies toward violent aggression and difficulties communicating with others.

Neil Malamuth, associate professor of psychology at the University of Manitoba in Winnipeg, Canada, has conducted studies since 1977 aimed at discovering the cultural and individual elements that contribute to rape.

More than 2,000 men between the ages of 18 and 25 were asked "How likely would you be to rape if you could be assured of not being caught or punished?" and "How likely would you be to force a woman into sexual acts against her will?" One third of the men said they would not rape or use force. One third said they might use force and another third said there was some likelihood they would both rape and use force.

In a recent interview Malamuth said although a third said they might commit rape, it doesn't actually mean they would do it. He feels the results indicate that rape is the result of deeply entrenched attitudes which are part of the whole social fabric.

Citing the role of mass media and pornography in reflecting and shaping behavior, Malamuth said TV and movies that expose viewers to aggression against women lead to the acceptance of violence.

"An overall strategy would be to change the social climate which in some fashion sanctions or accepts violence against women," he said.

Malamuth's findings support the feminist position that rape is a product of role socialization that begins at birth. Leslie Sandford of San Francisco Women Against Rape describes rape not as an act of uncontrollable sexual desire but one meant to take power over women and degrade them.

The notion that rape victims have asked for it and enjoy it is particularly destructive, Sandford said. Every woman Sandford has counseled believed she was responsible for becoming a victim. Women jurors at rape trials frequently have the same attitude, according to Sandford. She says women want to believe that living in safe neighborhoods, locking their cars and not walking alone at night will protect them from rape. If women feel they ultimately have control, they don't have to acknowledge their constant vulnerability.

FBI statistics indicate that if the current trend continues, women face a one in three chance of being raped in their lifetime.

Sandford, herself a victim of sexual assault, said, "The impact this has on our lives outrages me." She is not optimistic about how the criminal justice system handles the problem. "Even if the prosecution was perfected, it wouldn't have an effect. It's not a preventive measure."

Awareness of our attitudes about aggression and how sex roles must be restructured are part of an education process Sandford, her co-worker Sue Hawkins and others in the Bay Area are part of.

Hawkins speaks to high school students about rape. She presents them with scenarios, asks them to decide which ones are rape and to discuss their opinions. She hopes to create an environment where students can identify their attitudes and deal with myths rather than be lectured to.

Hawkins said society trains boys to feel they should be forcefully persuasive, yet in dating situations boys frequently feel girls should be more assertive about saying "no." Girls want to know what they must do to get boys to believe their "no."

Sandford and police officers conduct seminars designed to help balance the needs of women with the investigation of rape. She asks the officers to discuss with each other their sexual experiences so they can understand the difficulty women have when reporting rape.

For men, rape is an extremely complex and disturbing issue. Male socialization produces the dual roles of men as aggressors and protectors of women.

Rich Snowdon, a member of Men Against Male Violence, said society is producing rapists faster than they can be caught.

"The knowledge that rapists are not significantly different from ordinary men is very painful for men to take," he said.

Snowdon uses slides of pornography in his seminars on the source of male violence because they concretely illustrate the socialization of men.

"TV is more subtle but also reveals how we are manipulated into all kinds of aggressive feelings. We don't start out aggressive," he said.

According to Snowdon, society teaches males at a very early age to "do it or have it done to you. It's very difficult for men to admit their concern about how they've learned to fight," Snowdon said.

He feels group support helps men get past their guilt and start talking about what they want to change in their lives

and communities.

"For every man there is someone lower on the social scale on whom he can take out his aggressions. And that is any woman alive."

The quote comes from a flier distributed by the punk band Arsenal to publicize a recent benefit for Take Back The Night, a stop-rape awareness group.

Band member Dione King said music can be used to subliminally, even subversively, get a message across. Arsenal's music sounds like a primal rhythm section embellished only by loud strong lyrics.

"It's not the music people come for, it's the statement," said King. "Rape is not only physical, it's mental, emotional and spiritual. I may one day be physically assaulted, but I will never be raped."

Also performing at the benefit was Wilma, an all-female punk band. Wilma member "K.D." and four others made headlines in Berkeley last year when they were arrested for illegal posterage. They had torn down UC Berkeley police notices suggesting that women not walk on campus at night due to the high incidence of rape. Using a replica of the UC police letterhead, they printed and posted a new notice stating that all men on campus after 10 p.m. must be registered with the police.

The campus police did not appreciate being swamped with calls or the message K.D. and her cohorts hoped to get across. The five were handcuffed, fingerprinted and held in cells. "I'd call it a political arrest," said K.D.

They were eventually reprimanded by the city attorney's office but not fined.

"Men have to be quite aware that women will fight back and direct violence towards their rapists. If men get threatened by this I think that's good," said K.D. "If I am reaching people in some way, in creative art or real life, it gives me a good feeling."

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STUDENT HEALTH CENTER



By Toru Kawana

Jim Perkins, organizer of Peer Health Advocates, which trains students as health counselors.

Health group shapes up

By Nathalie Ane

In American society today, more emphasis is placed on nutrition, exercise and physique than ever before.

Information intended to enlighten the public on combating heart disease, diabetes and other health-related problems often only increases confusion.

Peer Health Advocates, a new program organized by Jim Perkins and sponsored by the Health Education Department, is designed to overcome confusion by advising and assisting students in health maintenance.

Perkins, who has a master's in health education and is presently working on his doctorate, trains and supervises students in "assessing the risk factors in health issues."

"Health is a socio-economic and political problem," said Perkins. "There are many misconceptions about health due to the great amount of information that reaches the public through advertisement alone."

Peer Health Advocates instructs

students in health education, holistic health, pre-med and overcoming fears and guilt about being overweight or out of shape.

The program offers students the opportunity to function as a health service staff, Perkins said.

"It gives the student first-hand experience and criticism along with field work experience under supervision," he said.

Students learn how to administer and interpret health hazard appraisals and conduct workshops promoting positive health and on finding resources to further their knowledge and growth.

Being a Peer Health Advocate requires a two-semester commitment and the ability to work with others.

The first semester is devoted primarily to training. During the second semester, students counsel peers on their specific problems.

Because enrollment is limited, Perkins has set qualifications he looks for during interviews and screenings.

Applicants should have some

background in a health field and a professional devotion to health.

"The most important thing I look for is that the student is apt to work with others," Perkins said. "The applicant will eventually set up programs of diet and exercise for certain bodies and work directly with the patient."

The Peer Health Advocate program is run as a seminar and meets Wednesday from 5 to 7 p.m. Students may receive up to six units in independent study credits through the Health Education Department.

Peer Health advocates is establishing a resource center open to the walk-in patient seeking help, answers or information on specific health problems such as alcoholism, cancer, and hypoglycemia. A blood pressure cuff and other medical equipment will be available for patient use, along with explanations of fitness assessment.

Those interested in the program should contact Perkins at 469-1251 by than May 1 to set up an interview for the fall semester.

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CAMPUS INTERVIEWS

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Arts



By William Hammons

In his one-man show at McKenna Theater, Gil Scott-Heron assembled a collage of poetry, music and history in celebration of Black History Month.

Director and actors ready for showcase 'Striptease'

By Rachele Kanigel

The large, brightly-lit room is bare except for two free-standing doors and two chairs. A pair of blond men speak to each other in loud, excited tones. A serious-looking man with clear blue eyes watches intently.

"Cut! I appreciate your energy, but it's too uncontrolled," says the observer, Peter Lauenburg, in a gentle, German-accented voice.

It's been a long morning, and all three men feel nervous and frustrated. The rehearsal for this student showcase has been going relatively well, but, like rehearsals, the tension runs high.

"Okay, let's try it again," says Lauenburg, the student director of Slawomir Mrozek's "Striptease," which will play March 2 and 4 at 1 p.m. in the Studio Theater, Creative Arts 102.

The actors repeat the scene, this time playing it with more control. Lauenburg smiles.

"As director, I am the center of communication. I choose the play, I'm the organizer, but it's not my show, my child. It's the actor's show and I am the midwife who gets it all together," the dark-haired Lauenburg says after the exhausting, five-hour rehearsal.

Lauenburg, 24, a graduate student in SF State's Theater Arts Department, came here from Germany after finishing the German equivalent of a masters degree in literature.

He doesn't like theater education in his homeland. "It's very rigid. There's not much individual freedom." German theater is "abstract, political and less

entertaining" than it should be, says Lauenburg.

His goal, when he returns home, is to make German theater more entertaining and lively. "I believe that if theater isn't entertaining, it has no right to exist."

The tall, graceful director hopes his production will blend entertainment and politics.

"I don't want to indoctrinate the audience; I want people to reflect. This is a play about power and about not questioning power. The problem is important. That's what life is about."

Lauenburg's background and political awareness have helped his California-

"One of the best parts of this production is that I get to work with Steve (Stephen Logue). He's my buddy, my roommate, my basketball partner. We're like twins," said Treat with a big grin.

Lauenburg took two drama classes with Treat and Logue last year and asked them to audition for "Striptease." "They're very energetic and have great rapport. They're really a team," he said.

The actors represent two complementary halves of the individual in society. Treat plays the active role, the man who challenges fate and attempts to question

born actors understand the play, written by a Polish playwright.

"German culture is more political than ours. Peter clued us in to what the play is all about," said Geoffrey Treat, the 24-year-old who plays one of "Striptease's" two nameless characters.

"To read the script, you don't catch everything," he continued. "Now I understand. It says we have no control. Everything is governed by destiny, fate, karma."

Treat likes the play and the relationship between the two characters. Their interaction oscillates between camaraderie and antagonism, friendship and hatred.

its power. Logue plays the passive one who speaks of personal freedom but does nothing to take advantage of it.

In real life, however, both men are active and ambitious. Treat, a former political science major, dreams of becoming a U.S. senator — after he makes his name as an actor. "I want to become a great actor to become a good politician," he said, denying any comparison between himself and Ronald Reagan.

Logue, 25, wants to be a movie star. "I'd like to make a living at acting," he said. "I will make a living at it. There's plenty of room at the top — it's the bottom that's crowded."

Scott-Heron: hip-historian

By Charles J. Lenatti

Gil Scott-Heron, poet, musician and lecturer, played to a packed house at McKenna Theater Tuesday. His solo performance, in conjunction with Black History Month, began with a monologue and poetry reading, followed by music.

Poetry, he said, is a form of communication. In his poetry Scott-Heron used images and metaphors of urban life to explain complex issues in terms his audience can understand and relate to.

Since Africans did not have written history, Scott-Heron explained, they relied on griots — oral historians — to gather information about the past, add their own observations and communicate through song.

Even after they were brought here as slaves, black men and women have continued this historical tradition.

Scott-Heron is a 20th century griot, a disseminator of information and ideas not readily available through the media.

"We are victims of misinformation," he said.

"For the last 300 years, we've been putting out songs of protest," Scott-Heron said after the show. "Each one led to an almost unbreakable string of concern, at least in terms of our people, about freedom and liberation from Phillis Wheatley to David Walker to Nat Turner to Martin Luther King to W.E.B. Dubois to Langston Hughes."

While the subjects Scott-Heron discusses are serious, he often uses humor to get his point across.

"I'm a disciple of Langston Hughes who was a disciple of Paul Lawrence Dunbar who was a disciple of people who looked at life from a perspective that allowed them to survive. I think that humor is an integral part of relating with people as well as using images and situations they are familiar with rather than trying to bring across two abstract points at the same time."

"It allows me to be the way I am, it allows me to express myself, it allows

folks to get closer to the ideas that motivate me in general and it allows them to crystallize the points that we're trying to make."

Scott-Heron does not confine himself to issues that concern only black people. "People say that nuclear power is not a 'black' issue; radiation is an equal opportunity destroyer."

Also on Scott-Heron's concert hit list were: the media, which "makes you change sides" and police shows which encourage the police to go get 'em.

"TV makes you think that you ain't 'em; Walter Concrete, Baretta, Tarzan of the Ghetto, Ronald Reagan, who makes us feel as if we are in a B-movie, illegal aliens and coal miners, working in a graveyard three miles down."

Thanks to AS Performing Arts who, together with the Pan-African Student Union — were responsible for bringing Scott-Heron to SF State, students enjoyed a rare opportunity to spend an afternoon with "a walking history book."

Meyers dancers don't do it

By Daphne Gray

Imagine a dimly lit night club, champagne, soft piano music, a tall blonde with a deep throaty voice singing, "The Way We Were," "Bewitched," "You Can't Take That Away From Me," dancers in formal attire, except — my God! — one woman is barefoot.

It's the opening night finale, "After Hours," in Terry Meyers Dance Company's 1982 season of repertory and new works, opening night at Margaret Jenkins Studio at 1590 15th Street.

Apparently, it's meant to be funny. In fact, the whole production is an attempt at farcical abandon, comedy, absurdity and fun. Unfortunately, none of it works.

The first number a new solo, "Reverie" by Meyers, is light, purposeless, and unimpressive.

The show then moves on to "A Flight of Fancy." Meyers and four other women mimic kids playing games, running, bouncing, competing, stopping dead in a pose (uh oh, wobble, darn, balancing on one foot is tough).

By the end of the first movement it is obvious this group is out of shape — they're all gasping for breath.

"Rite of Passage" adds a sixth dancer, Joe Durr. It's punkish. Only spastic movements are allowed. Cute, but it doesn't work. These people might learn isolations before they present a number with little else.

With intermission comes the temptation to join the people slipping out the door.

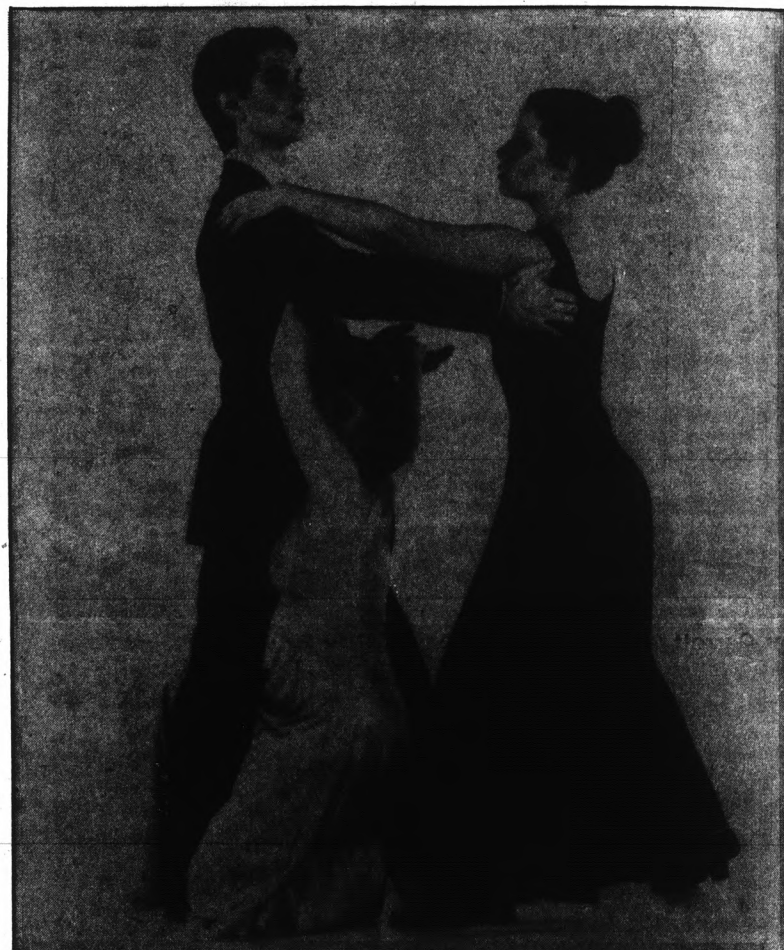
"Northern Lights" presents the whole company again. It looks promising, but no, it doesn't make it either. And you're puzzled about Meyers assisting Durr in a lift. She's late — and superfluous.

The one saving moment is in "After Hours" when Durr solos briefly. What has been attempted all evening finally happens; he frolics. He conveys a truly happy, joyous mood. The audience is suddenly transported to never-never land.

Another plus in this moment; Durr is actually dancing and not just running about, doing bunny hops, and waving arms or wiggling fingers.

The most enjoyable part of the program is the music, especially the finale, which features singer Sherry Howard Dant and pianist Joe Hooker.

The program continues Feb. 26, 27 and 28 at the same location, and on March 4 and 5 at Gill Theater, University of San Francisco, 2130 Fulton St. All performances begin at 8:30 p.m. Admission is \$5.



Lonesome and barefoot, Terry Meyers tries to get Joe Durr away from his woman, Carol Crowder.

EVENTS

MUSIC & LECTURES



Jerry Garcia Band

Dance Concert
MAR. 3 WEDNESDAY 1:00PM
ADVANCE TICKETS: \$5.00 STU \$7.00 GEN.
DAY OF SHOW: \$7.00 EVERYBODY

Gore Vidal

MAR. 16 TUESDAY
1:00PM \$2.00 STU., \$3.00 GEN.
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MAR. 4-5 4 & 7PM
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MAR. 2 4 & 7PM
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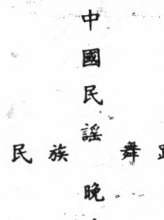
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An Evening of Chinese Folk Songs and Dances



TIME: Saturday, March 6, 1982
時間 8:00 p.m.

PLACE: San Francisco State University, McKenna Theatre
地點 1650 Holloway Ave., (cross st. 19th Ave.), San Francisco

DONATION: \$3.00

TICKETS AVAILABLE AT: San Francisco State University,
Student Union Information Desk
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Victory Memorial Hall 勝利堂
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CAPEZIO ★

By Douglas Am

SF State's championship basketball team will play a winning act to Gato Aggies in the opening Western Conference Sacramento State begin the Shaughnessy n.m., and the winner Saturday at 8:30 p.m. FWC representative station II Western Region The four teams right to meet the winner Luis Obispo-Bask Southern California



Peter Garrett Sullivan (11) dominates the game.

THURSDAY, FEB. 25
Men's Swim at Sacramento
Women's T. Wrestling at Men's Bask

FRIDAY, FEB. 26
Men's Swim at Sacramento
Women's T. Wrestling at Men's Bask

SATURDAY, FEB. 27
Men's Swim at Sacramento
Women's T. Wrestling at Men's Bask

SUNDAY, FEB. 28
Wrestling, Men's Bask

MONDAY, MAR. 1
No Events

TUESDAY, MAR. 2
Baseball vs. Women's S. Women's S.

WEDNESDAY, MAR. 3
Baseball vs. Women's S.

THURSDAY, MAR. 4
Baseball vs. Women's S.

FRIDAY, MAR. 5
Baseball vs. Women's S.

SATURDAY, MAR. 6
Baseball vs. Women's S.

SUNDAY, MAR. 7
Baseball vs. Women's S.

MONDAY, MAR. 8
Baseball vs. Women's S.

TUESDAY, MAR. 9
Baseball vs. Women's S.

WEDNESDAY, MAR. 10
Baseball vs. Women's S.

THURSDAY, MAR. 11
Baseball vs. Women's S.

Sports

Weekend tourney

Gators host playoffs

By Douglas Amador

SF State's championship men's basketball team brings its award-winning act to Gator Gym tomorrow at 8:30 p.m. against the tough UC Davis Aggies in the opening round of Far Western Conference (FWC) playoffs.

Sacramento State and Chico State begin the Shaughnessy Tournament at 6 p.m., and the winners of both games play Saturday at 8:30 p.m. to determine the FWC representative in the NCAA Division II Western Regionals.

The four teams are playing for the right to meet the winner of tonight's San Luis Obispo-Bakersfield contest in Southern California. The ultimate goal

is the NCAA Division II Finals in Springfield, Mass.

The Gators suffered a major setback when starting forward Keith Hazell underwent seven hours of surgery Monday to repair torn ligaments in his left knee. Hazell injured his knee in last Friday's game against Stanislaus when he jumped to catch a pass and landed hard on his left leg.

"To lose a player like Keith does hurt," said Gator Coach Kevin Wilson. "But the team has a choice, it can either pack it in or just play harder."

The Gators clinched the FWC title by beating Stanislaus State in an emotional 61-59 overtime victory last Friday. Center Neal Hickey, who led all scorers

with 20 points, sank a fall-away baseline jumper at the buzzer to give SF State the championship. Reserve Ted Morgan came off the bench to spark the Gators with 15 points and 12 rebounds.

"That's the first time I won a championship," Hickey said. "It was a tough game and I'm glad it's over."

The Gators suffered a setback Saturday night, losing at Sacramento in a game which had no bearing on the final standings.

"It's always good to have that one loss," said Craig Brazil of the game that broke a nine-game winning streak. "We had a taste of losing and we don't like it, so it'll probably help us in the playoffs."

The Gators ended their season with a 10-2 conference record (18-8 overall), as a combination of intensity, great confidence and good defense keyed them to a second championship in three years.

"Our kids play so damn hard," said Wilson. "They're as good or better than anyone in the league. They're super motivated."

Wilson, in his first year at the helm after three years as a Gator assistant, devised a defense called the Hyperbolic Paraboloid Transitional Floating Zone. It transformed the Gators into the number one defensive team in the FWC the last three years. This year's team, ranked ninth nationally in Division II play, allowed opponents a paltry 59.5 points per game (56.3 in the FWC).

The Gators also led the conference in percentage of free throws with 72.7 percent. Guard Peter Garrett (86.9 percent) and Hickey (81.9 percent) were among the three top free-throw shooters.

"I'd like to know if there's anyone who practices free throws as hard as we do," Wilson said.

Garrett, a senior and the career SF State assist leader, dished off 57 (120 overall) in leading the FWC. Hickey led all scorers with a 17.8 average.

Gator victories were not easy. Seven of the last 11 FWC contests were decided in the last minute by three points or less.

"We win close games because we're highly organized. The players know

what to do and do it, and they have confidence in each other," Wilson said.

The Aggies, who play the Gators Friday, lost a star player before the season even began. Jim Swan, Davis' leading scorer and rebounder for two years, underwent off-season knee surgery that sidelined him for the year.

During their fourth game co-captain Leon Richardson collapsed on the court and died of a heart attack.

Jeff Thackaberry, a 6-foot-7-inch center, missed 10 games with a broken foot. Preston Neumayr, the second leading scorer (16.2) in the FWC missed two games because of injuries. Guard Dave Sullivan recovered slowly from a stomach disorder that struck him around Christmas.

"We showed a lot of courage hanging in there all year," said Aggies Coach Bob Hamilton. "We've made so many adjustments, but we're healthy now and we'll be ready."

SF State and Davis split the season — the Aggies winning at home, 65-63, and the Gators extracting a 51-50 squeaker.

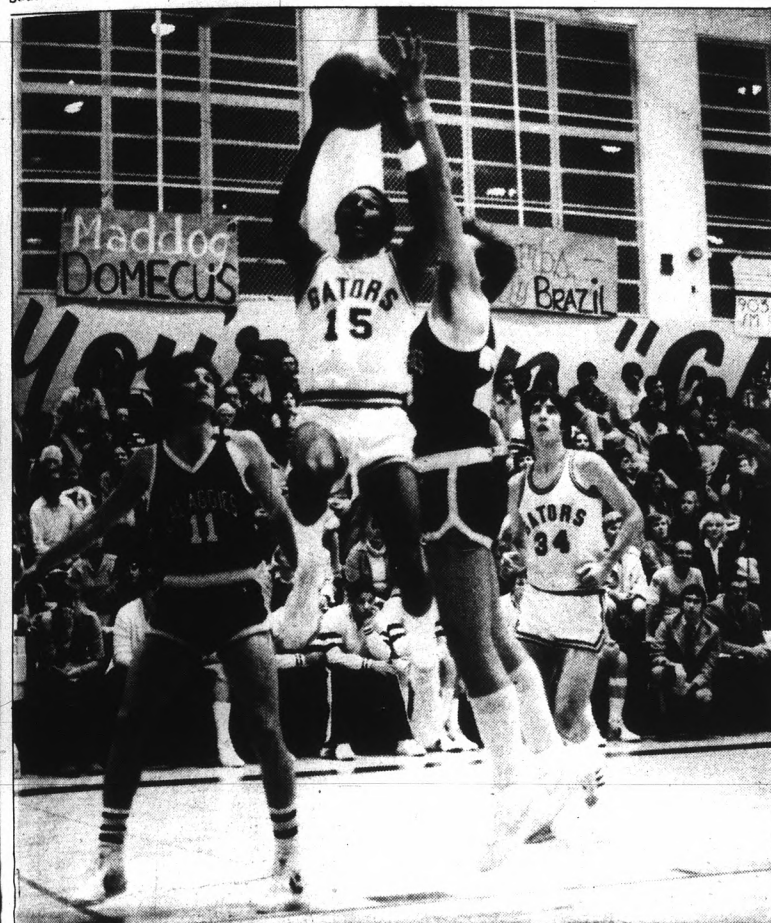
In the first game Hickey and Peter Garrett led the Gators with 23 and 20 points respectively, but yielded to Neumayr as the star, who bagged 23 points and hauled nine rebounds.

Hickey and Garrett proved they were the Aggies' nemesis in the second game. Hickey scored 17 points, and Garrett added 10 points while passing off nine assists.

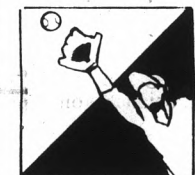
This time the Gator defense held Neumayr to 2-of-11 shooting from the floor for only four points. Still, Neumayr is the key to the Aggie offense and the Gators will have to contain him.

Davis is a tough team. They manhandled the Gators on the boards in the last game, 21-14. "The key is rebounding," said Wilson. "We have to improve on our inside game because Davis beat us up pretty bad last time."

An expected capacity crowd will help the Gator juices flow. "The crowd helps us even more," said forward Steve Domecus. "The more people we get, the better we play."



Peter Garrett (15) slips by UC Davis' Eric Rueter (22) and Dave Sullivan (11) during the Gators' 51-50 regular season win. Steve Domecus is the trail man.



Pitching staff erratic

Gators face early showdown

By Steven Harmon

The Gator baseball team, riding on the strength of its offense, travels to Sacramento State tomorrow afternoon for the first of three games against the Hornets.

Sacramento is in first place in the Far Western Conference with a 3-0 mark, while the Gators are a game behind at 2-1.

In last weekend's opening Far Western Conference series against Chico State, the Gators were braced by the torrid hitting of Todd Lee and Gary Kossick, winning two of three games.

The Gators edged the Wildcats, 4-3, Friday, behind the combined pitching of Butch Baccala (seven innings), and Bill Scudder (two innings). They traveled to Chico Saturday, losing the opener of the doubleheader, 9-8, and winning the nightcap, 8-5, in a game which was called after eight innings because of darkness.

Saturday, Gator pitching was at its most generous, walking 18 batters and allowing 13 runs. The Gator hitters were more productive, bombarding the Wildcats with a collective 33 hits in 92 times at bat (.358) in the three game series.

The combination of Lee and Kossick crushed the Wildcats. Lee, despite a bruised heel and a battered knee, tore into Wildcat pitching, accumulating seven hits (three doubles) in nine times at bat. He lifted his batting average from .222 to .407. Lee collected six of his hits in

succession and the seventh was the game winner of the third contest.

Kossick, who managed only a pair of runs batted in through five pre-conference games, returned to his 1981 run-production form, pushing across seven runs on five for nine hitting.

It was, however, the inauspicious beginning for the Gator pitching corps which revealed a possible weak link in the defending champions' scheme of things.

"Our pitching let us down in the 9-8 game," said Coach Orrin Freeman. "We let them (Chico) back in the game twice when we had 4-0 and 5-4 leads."

Ted Pranschke couldn't reach the plate in the fourth inning of Saturday's first game, walking four consecutive batters, before yielding to Bill Ryan. Ryan continued the string of walks with a pair of his own, and the Wildcats had four runs. The contagion spread to Mike Armstrong as he continued the gracious trend the following inning, walking three batters, two of whom scored. Nine of the 18 Wildcats issued free passes scored.

Bill Scudder, who was awarded the nightcap's 8-5 victory, walked seven batters in six innings. He has walked 11 in 17 innings this season, and is perplexed by his sporadic control.

"My main problem is working behind the hitters," said Scudder. "It can't be the early season jitters, since I've been out there so many (six) games. I'll just have to work it out in the bullpen."

As if early season wildness isn't

Women set for NCAA regionals

By Kendall Woodward

waring.

After clinching its second consecutive Golden State Conference championship last week, SF State's women's basketball team might be tempted to look past this Saturday night's regular season finale against Cal-State Hayward. The regional playoffs are next week, but Coach Emily Manwaring wants her team to concentrate on the game at hand. "The Hayward game won't cost us the championship if we lose but we want a good feeling coming out of the game," said Coach Emily Man-

The NCAA Division II playoffs begin March 6. The Gators will fly to Cal-Poly Pomona and face the team that placed third in the nation last year. "Our goal right now is to play outstanding basketball. If we don't play a great game against Pomona we won't win," Manwaring said.

Coach Manwaring will drill the women hard in preparation for the nationals. She said she will make the practices as close to game situations as possible.



Track teams off and running

By Barry Locke

After a losing season, SF State's men's and women's track teams both have new coaches who see this season as part of a building year.

The men's team, which had a 1-5 conference record and placed seventh at the conference championships last year, hosts Stanislaus in the season-opener Saturday.

Coach Harry Marra admits his team lacks quality in some events and depth in the events where there is talent.

"The team has a lot of potential and a great attitude," said Marra, who coached at Springfield College in Massachusetts for four years. "I only hope losing a few meets won't discourage them."

Although Marra doesn't expect the team to be in contention for a league championship, he hopes the team will peak for the conference championships in May.

"Our goal is to score more points in the conference championships than last year," he said. "If we learn from the events, enjoy ourselves and stay injury-free, then I'll consider the season a success."

The Gators' strength lies in the long distance events. Mike Fanelli holds the school record in the 10,000 meters and Marra predicted that Aleo Brugnara (800 meters) will be "awesome."

Lloyd Wilson, head coach of the women's team, said the team has raw talent but lacks track experience and technique.

The women compete Saturday in an open meet in Berkeley and begin their conference season March 13 at Sonoma State.

The women had a 2-3 record and finished third at the Golden State Conference championships last year.

They move up this year from Associate Intercollegiate Athletics for Women (AIAW) Division III to NCAA Division II.

"I wish we were in Division III," Wilson said. "We can compete in Division II but it will be a lot tougher."

The sprint events are the strength of the women's team. Valerie Duncan won the national championship (100 meters) last year.

"Laura McHugh (a freshman running in the 400 and 800 meters) could be a real shocker," said Wilson.



Chet Ciccone (9) and Andre Valentine (19) greet Gary Kossick following his two-run homerun in the Gators' 4-3 victory over Chico last Friday.

enough to concern Freeman, early season ailments are plaguing last year's top two pitchers, Pranschke and Mike Morris.

Pranschke was bothered by stiffness in his arm before and after his Saturday stint, and Morris missed his scheduled Saturday start against Chico because of a painful right elbow.

"It's not like Morris to complain about pains, so Coach (John) Goetz and I decided we didn't want to take a

chance on hurting him," said Freeman. Though Freeman hopes Morris can throw by tomorrow's game against Sacramento, Scudder will be available for starting duties if needed. Thus, Mike Armstrong, who picked up the save in the third game with two scoreless innings, would be elevated to the number one bullpen role.

Saturday, The Gators and the Hornets return to Maloney Field to close out the series with a double-header.

SCHEDULE 2/25/82-3/3/82

THURSDAY, FEB. 25, 1982	
Men's Swimming, Far Western Conference Championships at Sacramento	10 a.m.
Women's Tennis vs. University of San Francisco — HERE	2:30 p.m.
Women's Softball at University of Santa Clara (2)	2 p.m.
FRIDAY, FEB. 26, 1982	
Men's Swimming, FWC Championships at Sacramento	10 a.m.
Baseball at Sacramento State	2:30 p.m.
Women's Tennis vs. Palomar College — HERE	2:30 p.m.
Gymnastics at San Jose State	6 p.m.
Wrestling at NCAA Division II Nationals, Kenosha, Wisconsin	ALL DAY
Men's Basketball — Hosting FWC Shaughnessy Tournament	6 p.m. & 8 p.m.
SATURDAY, FEB. 27, 1982	
Men's Swimming, FWC Championships at Sacramento	10 a.m.
Wrestling, NCAA Division II Nationals, Kenosha, Wisconsin	ALL DAY
Men's Track vs. Stanislaus State — HERE	noon
Baseball vs. Sacramento State (2) — HERE	noon
Women's Soccer at UC Davis	1 p.m.
Men's Basketball — Hosting FWC Shaughnessy Tournament	8:30 p.m.
Women's Basketball vs. Cal-State Hayward — HERE	6 p.m.
Women's Softball at USF	12 noon
SUNDAY, FEB. 28, 1982	
Wrestling, NCAA Division II Nationals, Kenosha, Wisconsin	ALL DAY
MONDAY, MARCH 1, 1982	
No Events Scheduled	
TUESDAY, MARCH 2, 1982	
Baseball vs. UC Berkeley — HERE	2:30 p.m.
Women's Soccer at Stanford	3 p.m.
Women's Tennis vs. UC Santa Clara — HERE	2:30 p.m.
WEDNESDAY, MARCH 3, 1982	
Baseball vs. Sonoma State — HERE	2:30 p.m.

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Backwords

Luxury

The best things in life ain't free

He might be referred to as a wholesale meat merchant. But this 22-year-old entrepreneur doesn't sell Iowa beef; he caters to the very rich whose wallets and palates can afford exotic foods like trophy cocks.

Gerald Prolman started Night Bird Game and Poultry Co. "on less than a shoestring," but he chose an area in an often impervious market that was a sure thing.

Despite lines at the unemployment and Social Security offices, the lucrative luxury market continues to prosper.

Standard expenses for most people don't include imported Scottish smoked salmon, Russian beluga caviar or wild boar with hide and head.

Yet Prolman said his products are needed and wanted. "The economy doesn't really affect us, nor the wealthy. People who go out to dine will continue to go out and dine."

Prolman has always worked in the restaurant business. He spent his teenage years traveling through the United States as an apprentice chef, and while working for a local restaurant found difficulty acquiring unusual poultry. He decided to form a company to provide those products.

He sits behind a plain brown desk in the back of Night Bird's wholesale office at Divisadero and Hayes streets wearing red jogging pants, a yellow sweat shirt and tennis shoes. His attire and de-

and Sacramento streets. "It is people being frugal and spending money on good food."

The gourmet food at Oppenheimer includes pastries, pates, dry goods, caviar and wine. At a few tables near the window facing the street, customers eat while others browse through the store.

"All foods we serve we get fresh every morning," said Cindy Hamburger, the owner's sister. "If we don't sell something we either give it away or throw it away."

Eric Hamburger started the store because he and his partner, Karl Haytcher, were hungry. He said that by eating better food, people reduce food intake, spend less and are more satisfied.

Hamburger said his store sells the best of everything — cream top milk, land jaeger beef (beef jerky) for \$16.75 per pound, silver plated almonds for \$30 per pound and apricots packed in liqueur for \$375.

"People are looking for something unique. The quality is what makes it unusual," he said.

Quality does not come cheap.

"A" Rolls-Royce is the best automobile investment," said Robert Maclean, manager of British Motor Car Distributors.

The building that stores the creme de la creme of automobiles complements

the china, sterling silver, drapes, carpets, crystal, plants, plant maintenance, state-of-the-art appliances, a maid for some, wood in the fireplace and food in the refrigerator. Of course, most want it done in three weeks," said Sanchez.

"The clients are after quality — not so much status, although that is a factor."

At Wilkes Bashford, at 366 Sutter St., handcrafted silver belts by Barry Kieselstein cost \$6,500. A women's silver sequined evening baseball jacket sells for \$1,050. Advertising director Carl Ernitz said most customers who shop there don't mind paying the prices.

The fully stocked bar on the main floor of Wilkes Bashford helps create a pleasing atmosphere. The saleswomen are dressed from the pages of Vogue, and the men look like advertisements from Gentlemen's Quarterly.

"People want to buy something tremendous," said Jack Hughes of Robert's Furs at 272 Post St. "Our business is really super."

He said that 49er quarterback Joe Montana and his wife bought their furs at Robert's.

Hughes, a tall man with large blue eyes, takes his business seriously. On the salon floor, furs must be shown to customers, and below on the fourth floor the less-expensive furs are displayed in large glass cases.

Fur prices vary. An American, ranch-raised, Pearl Fox full-length coat is \$16,000, a Canadian Fisher is \$27,000 and, for a lower budget, a Coyote jacket sells for \$5,240. In the last decade fur prices matched the basic inflation rate, said Hughes.

In the crocodile skin industry, inflation was higher, more than doubling the prices. Nevertheless, Dennis Puccini, West Coast operations director for Mark Cross on 170 Post St., said alligator and crocodile merchandise is popular.

During the 1960s a crocodile wallet sold for \$125 to \$150. Today, a replica retails for \$375.

"The exotics — alligator, crocodile and ostrich — are selling well," Puccini said. "The fashion aspect of leather goods is decreasing. Clients have been essentially quality orientated."

Puccini's bestseller, a large, three-compartment calf and pigskin women's handbag called the "town bag," retails for \$495.

Price is no object to most customers who shop at luxury market stores. Though 9 million Americans are unemployed, the rich are still very rich. And, when provided with quality merchandise, they are spending.

A woman at the meat counter asks the butcher how long to cook a meatloaf. He answers without impatience as if the question required special knowledge.

meanor don't fit the stereotyped image of a supplier for exclusive restaurants.

While vintage port wine at Jergenson's Grocery Co. at Union and Fillmore streets may be sold out, the shelves with everyday items are well stocked. The produce is neatly arranged in bins, "sans prices," and the meats are displayed behind a glass case.

"We have been selling a lot of ports, especially during the colder weather. We usually carry the older vintages, but most are gone," said Jergenson's manager Ron Porter.

Most customers are well dressed, and some even arrive in limousines. A woman at the meat counter asks the butcher how long to cook a meatloaf. He answers without impatience as if the question required special knowledge.

"More and more women work these days and don't have time to read a recipe book. It gives me satisfaction to really help someone," said Richard DeMartini, a butcher for over 30 years.

Even though Jergenson's sells such items as Bangladesh giant prawns at \$19.98 a pound and New Zealand peaches at \$2.50 each, its management claims it still sells mostly ordinary items.

"We are in a high-rent district and are up a level in pricing, but no one's gouging here. We give good service," said Porter.

"Buying expensive food is not a question of extravagance, said Eric Hamburger, partial owner of Oppenheimer Gourmet Food and Wine at Divisadero

the product. On the corner of Van Ness Avenue and Ellis Street, it was transformed into a car showroom in 1927 by architect Bernard Maybeck.

Huge ceilings supporting crystal chandeliers, tile floors and marble pillars set an opulent mood. The showroom is quiet as reverent customers peruse the automobiles. Salesmen dressed in suits and ties personify the elegant elegance of the merchandise.

A 1982 Rolls-Royce Corniche convertible sells for \$160,000 before tax and license fees. Its price has more than tripled since 1973.

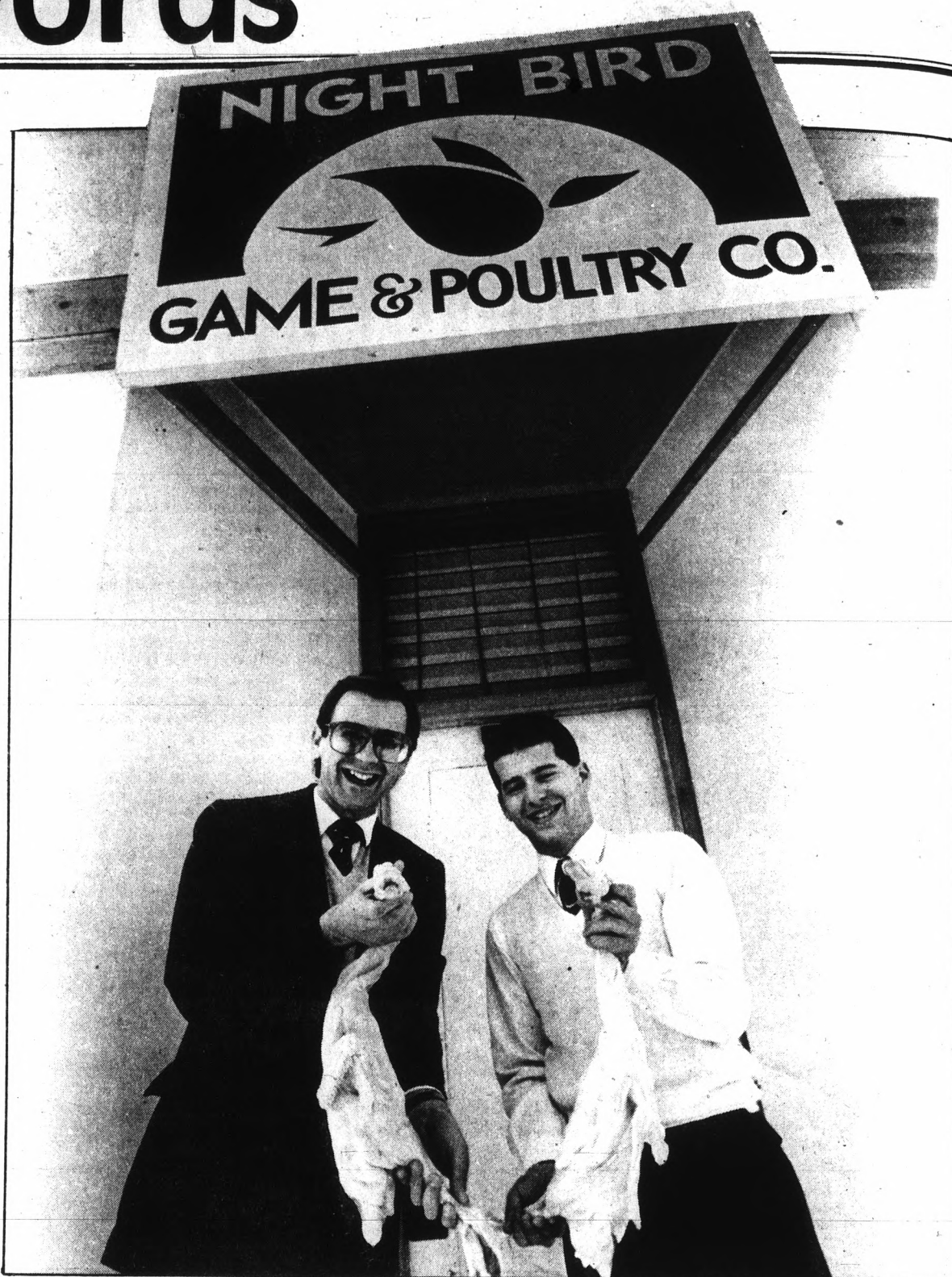
"We don't finance our cars," said Maclean. "People who buy a Rolls-Royce either lease it for approximately \$2,000 a month or pay cash. Last year we sold 27 Rolls-Royces."

Bathrooms equipped with precious metals and stones are popular in the home improvement luxury market. Cathy West of the Spa and Sauna Designer's Showcase said, "I had a customer come in and buy 24-karat gold bathroom fixtures for her children's bathrooms. We also sold one customer a jade spa. The jade alone cost \$70,000."

"People are enjoying their environments." The higher end of the market always does well, and spas and saunas are no exception, she said.

The interior design department at Macy's sells jade tiles and gold bathroom fixtures. But designer Carlos Sanchez said the main business is furnishing corporate apartments for international clients.

"Furnishing an apartment means all



At Night Bird Game and Poultry Co. (top), Salesman David Brunoehler (left) and owner Gerald Prolman proudly display their ducks; John West (above), owner of Spa and Sauna Designer's Showcase, reclines in opulent tubbery; ornate faucets to adorn the most chic *salle de bain* (left); and at British Motor cars, the jaguar screams for attention at the would-be buyer.

Text by Claire Holmes

Photos by Michael Jacobs



Special
Stereo Section

HiFi Anxiety

& Amiversand

Prehistoric Man's Quest for Fire

Good Witch Nicks Makes Chart Magic

Tim Hutton as *Taps*' Supercadet



SEE THE BEAUTY THAT IS MCS

MCS. The beautiful power of pure sound. Shown here, our hi-tech receivers, equipped with a full range of features. (From top to bottom) Model 3226 with phase locked loop FM multiplex detector, 249⁹⁵. Model 3236 with LED frequency readout, 329⁹⁵. Model 3260, 60-watt* receiver with precision synthesized quartz lock tuning, digital frequency readout, 6 memory presets and 2 recording tape monitors, 479⁹⁵. (Right) Model 3249 with quartz lock auto-scan tuning with station presets and digital frequency readout, 379⁹⁵.

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FOR THE SENSES
Sold only at JCPenney

*60 Watt RMS per channel, 20 Hz to 20,000 Hz.
MCS 3260 with two 60-watt speakers (MCS 3260S).
Prices higher in Alaska and Hawaii. © 1981 JCPenney.
MCS 3260 with two 60-watt speakers (MCS 3260S).
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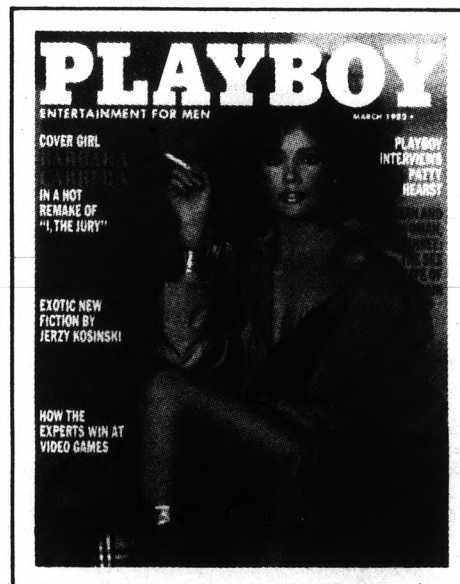
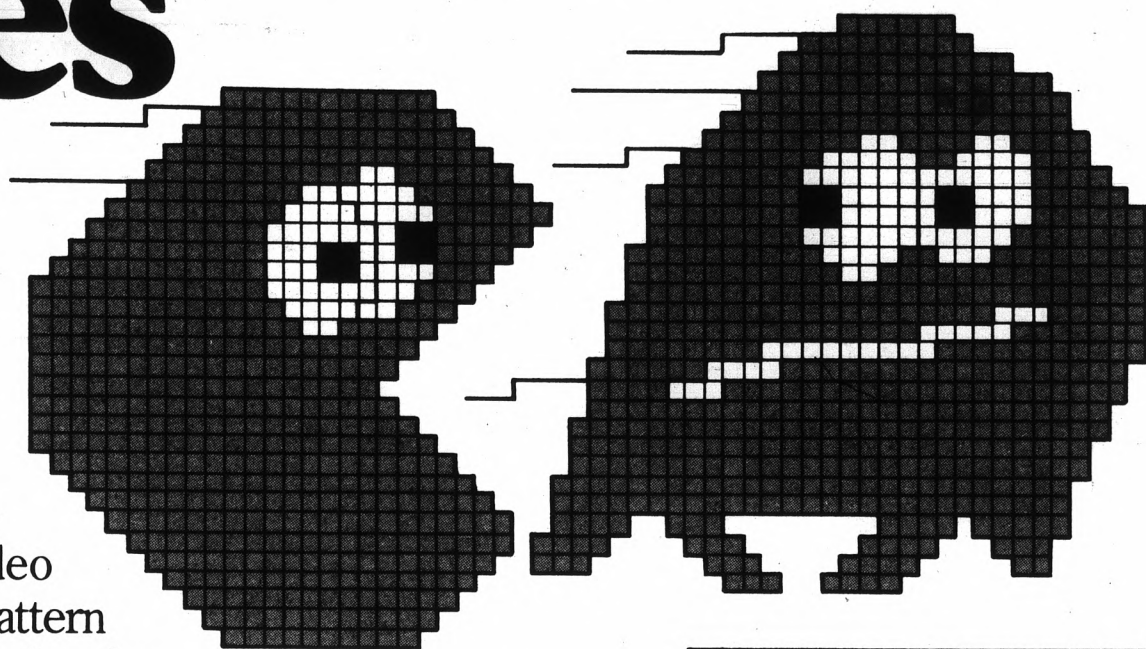
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Beating the electronic monsters at their own games

Pac-Man, anyone? Before you go pumping your hard-earned quarters into another electronic-game machine, consult the March PLAYBOY. You'll learn strategies for beating Defender and other video games, including the secret pattern behind Pac-Man. You'll also read an incredible account of Patty Hearst's life on the run in a captivating PLAYBOY Interview. Plus the inside story on why we'll never have gun control, a luscious pictorial on dazzling Barbara Carrera, political columnist Richard Reeves on Ronald Reagan and much more. March PLAYBOY. At a cost of only 10 quarters, it's a smart investment.

on sale now.



IN ONE EAR

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The Hunter from a scene in <i>Hip</i> , photography John Bryant, Sigma Productions	

The Dead require no defense. Anyone who's been there knows there's nothing like a Grateful Dead concert. And to date, *Dead Set* is the next best thing to being there.

Rosalie McFall
 Isla Vista, CA

Congratulations on your mention of *Community Jobs* magazine in the November issue (Off-Beat Magazines). As a long-time fan of this one-of-a-kind resource, it's great to see it start getting some of the attention it deserves; there aren't many places these days where you can find people offering solutions to this country's problems, instead of merely listing them.

I only hope you don't start going the way of some other publications — giving publicity to a good cause without letting people know how to get in touch. How about printing their address? Any help this magazine gets is a help for all of us.

Robert Wherry
 Torrance, CA

Forgive our oversight. In answer to many requests, the address for *Community Jobs* is 1520 Sixteenth Street NW, Washington, DC 20036.

The plural of opus is OPERA.

Bill O'Brien
 University of Wisconsin, Milwaukee

For your information, the plural of opus ("The Future of the Spent Forces," p.6) is opera. The article on *The Prisoner* (Nov. issue) was terrific — now how about one on doctor Who?

Arne Collins
 No Address

(P.S. Who? Yes — Who!)

I am extremely offended by the Jensen Audio ad that you ran in the December issue (on page 3). As a male, I cannot say that I know what it is like to be treated as a "sex object," but I do feel that such ads not only demean women, but also men, too, because they portray us as lustful, sex-obsessed, and selfish.

I really like your magazine, and I feel that bands such as the Go-Go's, X and the Pretenders show that women have a lot to contribute to rock. It would be a shame for aspiring women artists to be discouraged by the attitude that is expressed in the Jensen ad.

Christopher Herlihy
 Cambridge, MA

New Contributors

L. R. (LORI) HIGA (*In Print*) was born in Hawaii (her stationery has a picture of young L. R. with the caption "Portrait of the Artist as a Young Wahine") and now lives and writes in Los Angeles.

WILL L. ROSCH (*Stereo Section*) is a law student, a frequent contributor to the *Cleveland Plain Dealer* and — may Zeus have mercy on his pocketbook — owner of two Morgan Plus Fours. Morgans are British and unchanged in design since 1954. Rosch is Ohioan and changes design frequently.

DONNA ROSS (*On Disc*) has red hair, writes songs, and is currently working part time in our mail room. It's a living, right?

R. SUE SMITH (*In Print*) lives in Bowling Green, Ohio, where she teaches something called Popular Literature. Mysteries, among others.

So "nobody can quite account" for *Fridays* finding its audience among "young teens and even children," and it's the musical acts that may be responsible for the "hoots and whoops at the slightest mention of drugs and sex"? A more likely explanation for both phenomena is that *Fridays*' juvenile humor appeals to juvenile viewers. An elderly 26, I find the show consistently unfunny and a poor third to *Saturday Night Live* and *Second City* among the late-night comedy shows.

As for Mark Blankfield's soon-to-be "first" movie, I don't blame producer John Moffitt for forgetting *Incredible Shrinking Woman*.

Chuck Pearson
 Eugene, Or

I would like to express some of my thoughts on the articles in your Nov. '81 issue about the Rolling Stones, particularly the review of *Tattoo You*. On page 6 you repeatedly mention Jagger's "spent force" statement and critics blast every album as not saying anything. I say the press is rehashing; the Stones said years ago that

it was "only Rock and Roll" in their opinion. At its simplest, it's a danceable backbeat, repetitious chord work, and an R&R attitude. *Tattoo* more than fits this criterion. And comparing the old guard to the new wave is as fruitless as comparing pre-'66 rock to post-'67. What did the new wave do? They returned to the roots of rock, a simplistic driving rebellious sound. Others like the Specials, Selector, the Beat returned to the root of reggae-ska! And how about the heavy metal renaissance? And now Lydon, the Clash, Heads and others have expanded into a poly-rhythmic, spacey-jungle (OMIGod! Psychedelic?) sound. You know that sounds like what the Beatles, the Stones and others did in the Sixties. Like a recycling, so it seems Mick is in tune to the real deal, telling it like it is. Open your minds! The 55-63 stars made competent rock while the 64-75 upstarts broke new ground. Now the throne is again being passed on. *Tattoo You* is Rock and Roll, pure and simple.

Donald A. Miller
 Lexington, KY

& OUT THE OTHER

Can They Handle It?

FRIDAYS HOPES TO COME to the big screen; producer John Moffitt says that, should the first draft script be approved by ABC Motion Pictures, they should go into production in spring or, at the latest, summer. The film may not be titled *Fridays*, "but the word *Fridays* will appear somewhere," Moffitt said. He added that it will be "a caper adventure, hopefully, in the nature of *Raiders of the Lost Ark*." The show's regular performers will "play themselves and some of their characters," although the film will have a complete story, not a collection of sketches.

How Many Pirates Does It Take to Scuttle a Good Thing?

THE PIRATE MOVIE, starring Kristy McNichol and Christopher Atkins (who's "put on a couple of years since *Blue Lagoon*," according to our favorite flack) is now filming in Australia. Sure enough, it's *The Pirates of Penzance* sort of. It's a "contemporary youth picture" with lots of music — some of it from the Gilbert & Sullivan play. The new songs are by Terry Britten, who has worked with Cliff Richard (writing "Devil Woman" for him, among others). Meanwhile, *The Pirates of Penzance*, the one starring Linda Ronstadt and Kevin Kline, is now rolling in London and is cleaving unto the original G&S version. And there is yet a third version scheduled for BBC-TV, written by Monty Python's Eric Idle. Avast! Belay this!

Joy of Lampooning

NATIONAL LAMPOON'S FILM FEATURES have had nothing but problems lately: first *National Lampoon Goes to the Movies* was deemed unreleasable and dreadful; now *National Lampoon's Joy of Sex* has been delayed because the director, Bill Norton Jr. (*Cisco Pike*, *More American Graffiti*) was fired — "creative differences," naturally. Director Joe Dante is the presumed replacement. Meanwhile, though, over at ABC Motion Pictures, *National Lampoon's Class Re-*

union was announced with a suitably tacky trade ad. Sample characters: "Delores Salk. Formerly gripped by polio, now possessed by the devil... Anne Marie Spaniel. Savaged by wolves and now a howler herself at each full moon... Egon Von Stoker. Responsible for Borden's most successful blood drive, now president of the local Red Cross. Give us a break.

Sue Me, Sue You

IT WAS ANNOUNCED in a few trade papers recently that Paul McCartney and Yoko Ono would "probably" be jointly filing a lawsuit against ATV Music Co., owners of Northern Songs, which holds the early Beatles copyrights) for "breach of trust over royalty payments. No word on how much money is involved, or even if the suit has really been filed. No one connected with attorneys) would even confirm the basics.

Waxing

X, WHOSE TWO LPS on the independent Slash Label had finally drawn respect from as far away as New York for the L.A. punk scene, signed with Elektra — none of simpering singer/songwriters and Urban Cowboys. Exene, Billy Zoom and company are inked for a reported five albums, one of which ought to come out in April. Suggested titles for that release include *Running on Malice*, *Songs for Everpunk* and *Late for the Riot*.

BUTCH HANCOCK, who writes some of the Elly's best songs ("West Texas Wild," "Standin' at a Big Hotel"), has two new albums being simultaneously released on Rantlight Records — 1981: *A Spare Cowboy*, and *Firewater* (*Seeks Its Own Level*).

STILL ELATED OVER SHARING a bill with the Rolling Stones (Keith Richards requested their presence), the Fabulous Thunderbirds — jovial masters of the blues idiom — are at work on a new LP. Production is by Doug Leon, known for his past work with the Ramones and Blondie.

Richard Pryor Returns in 'Live on the Sunset Strip'

COMEDIAN RICHARD PRYOR, visibly recovered from his near-fatal brush with death in late 1980, was outrageous as ever as he returned to show business, doing two concerts of stand-up routines at the Hollywood Palladium, December 9-10, the results of which will be seen in the forthcoming Rastar film, *Richard Pryor, Live on the Sunset Strip*. Due for March, 1982 release, *Live* will consist of all-new material written entirely by Pryor, who is also producing, and will be directed by Joe Layton, a three-time Tony winner. Haskell Wexler, winner of Academy Awards for *Coming Home*, *Bound for Glory*, and *Who's Afraid of Virginia Woolf?*, is the cinematographer. The film will be Pryor's 14th. His latest, *Stir Crazy*, in which he co-starred with Gene Wilder, was Columbia Pictures' top box office grosser for 1981. The two will be reunited this year in Columbia's *Deep Trouble*.

Dressed in a red-orange suit, a black shirt buttoned to the neck (to conceal burn scars) and gold lamé shoes, Pryor admitted he was nervous on opening night, even though he had spent three months preparing material and had done a couple of test runs at the nearby Comedy Store.

The main topic of his monologue, replete with his usual colorful language, was his burn accident, a horrifying experience he often made sound hilarious. To answer the questions in everyone's mind, "What Happened?" he said, "Everyone who knows me knows that I have cookies and milk before I go to bed. Well one night I mixed low fat milk with pasteurized and when I dipped the cookie in, the s — blew up." Then, in a serious tone, he said, "I smoked free base [the mixture obtained when ether and cocaine are combined] every day for a year. It's the devil's smoke. I should have known better because the first time I smoked it, I burnt up the bed. I was smoking so much the dealers said, 'Richard, we can't sell you no dope.' When I found out I was a junkie, it scared the s — out of me." Then returning to a humorous vein, Pryor added, "They ought to use dope in the Olympics. When I was on fire, I ran the 100 yard dash in 4.8. When you run down the street on fire, people don't give you no trouble, they move right out of the way. Except for one old drunk who said, 'Hey buddy, got a light?'" Pryor also recounted his convalescence, brilliantly describing his first, very painful, sponge bath.

With a wonderful array of accents and dialects, the comedian also covered a trip to Africa ("They call it the Motherland but nobody knew me there. I looked in the phone book and I didn't see any Pryors"), a former ice-pick wielding employer, sex and the varied groups one finds in penitentiaries ("All the Chicano groups have names you can't pronounce, but the double Muslims, those are the ones you don't f — with because they can't wait to get to Al-lah.")

Pryor is truly a visual personage; we can't wait to see the film.

Science Fiction

RAY BRADBURY'S long-awaited sequel to his 1951 science fiction classic, *The Day the Earth Stood Still*, will have to be awaited even longer. Although it is still in development, there is no script or screenwriter (Bradbury just did the treatment). However, Bradbury's horror novel, *Something Wicked This Way Comes*, is nearly finished shooting at Disney. Starring Jason Robards as the father, Diane Ladd as Mrs. Nightshade and English actor Jonathon Pryce as Mr. Dark, this film is part of Disney's move toward more "mature" features. And more, expensive, too: "We built a \$2.5 million set around town square," marveled a Disney publicist.

Disney has two other science fiction projects in the works as well. *Total Recall*, based on Philip K. Dick's *I Can Get It for You Wholesale*, has been written by Ronald Shusett and Dan O'Bannon, who collaborated on *Alien*. It concerns a Walter Mitty-like character whose dream of a life of adventure leads him to purchase the memory of a former intergalactic espionage agent who, it turns out, is (was?) himself. Also, Steve Lisberger has written and will direct *Tron*, which will feature the most expensive use of computer animation in a full-length film to date. The stars are Bruce Boxleitner, David Warner and Jeff Bridges.

No Respect for a Legend

IKE TURNER, who coached his wife Tina into the kind of performer Mick Jagger would be happy to steal moves from, who led the Ike and Tina Turner Revue through a multi-hit career on the Soul Circuit, was robbed at gunpoint recently in the high-priced Marina del Rey section of Los Angeles. No arrests have yet been reported.

So You Wanna Be a Horror Film Star?

WELL, LISTEN NOW TO WHAT WE SAY. E.L. Casting is accepting resumes for an as-yet-untitled horror movie. Males and females 18 and over with "athletic ability" are being sought. Said ability is parenthetically defined as "(... able to fall down on floor)." No mention of needing ability to bleed and/or shriek when gouged, clawed and/or chainsawed. Got the talent? This could be your chance to fall, er, break into the big time.

Will Their Reds Be Redder Than Our Reds?

RUSSIA IS MAKING its own version of the life of American journalist John Reed (currently appearing on a few big screens in this country as Warren Beatty's *Reds*): theirs, a Soviet-Mexican-Italian production, stars Franco Nero.

Also from Russia: *A Woman for All Times*, the story of famous ballerina Anna Pavlova, with Galina Beliaeva as Pavlova, Robert De Niro as impresario Sol Hurok, and director Martin Scorsese in a small role.

Big, Big Screens

IMAX, THE LATEST effort to lure people away from television into theaters, projects film onto giant screens — 70 feet high. So far, like old Cinerama, this concept has been used to show off the medium. Now there'll be a feature film to fill it — *My Strange Uncle* is a so-called wacky farce, wherein a weird will inspires two heirs, a niece and a

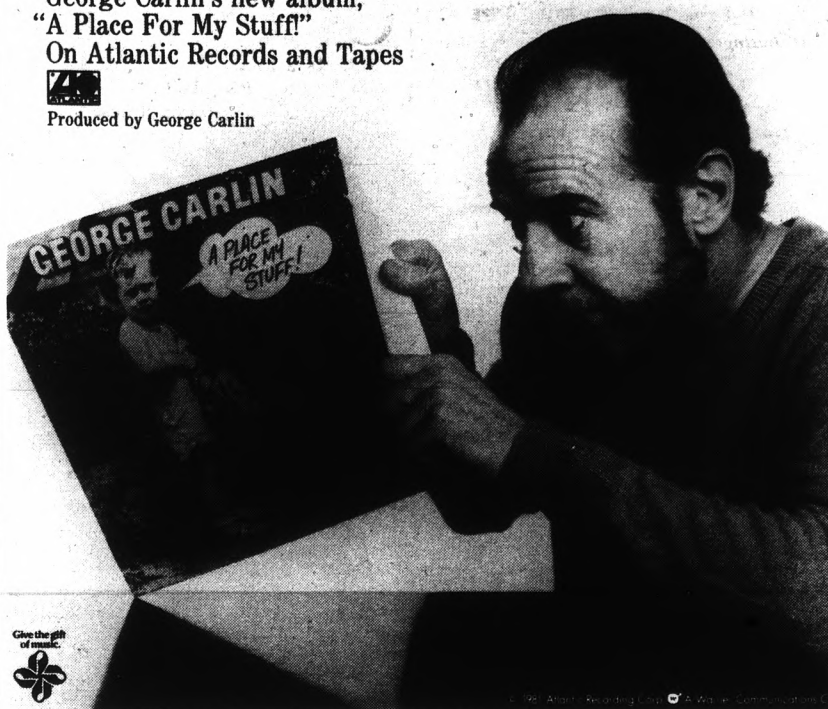
(Continued on page 18)

GEORGE CARLIN HAS FINALLY FOUND A PLACE FOR HIS STUFF.. IN YOUR EAR!

George Carlin's new album,
"A Place For My Stuff!"
On Atlantic Records and Tapes



Produced by George Carlin



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"Now that there's a Jensen made for it,
this baby's perfect for us."

With a Jensen® ThinMount™ car stereo speaker system, you don't have to sacrifice sound performance for size. Remarkably thin mounting depths let you put full range Jensen speakers in a variety of tight places. Then sit back, listen and be moved.

JENSEN
CAR AUDIO

When it's the sound that moves you.

EVOLUTION ON THE BIG SCREEN

BY STEVEN X. REA

What do you do with a movie that takes place 80,000 years ago, is spoken in a language that doesn't exist, that depicts man's primitive ancestors scratching at their rears and picking their noses, and that co-stars a gaggle

of furry-skinned apemen, red-faced cannibals and elephants decked out in giant matted Beate wigs? Well, if you're the head of a major Hollywood studio — the head of *any* of the Hollywood studios, in fact — you advise the earnest folks proposing such a harebrained scheme to take their project somewhere else. Which is exactly what happened to the people responsible for *Quest for Fire*, a picture that took four years to make: three of those years spent trying to convince somebody — anybody — that their idea was actually worth the time of day.

Directed by Jean-Jacques Annaud, a Frenchman whose first feature, *Black and White in Color*, won him the 1978 Academy Award for Best Foreign Film, *Quest for Fire* is the story of a trio of long-faced Homo sapiens who venture beyond their tribal boundaries when their life-sustaining possession, fire, is stolen by a bristly platoon of marauding Neanderthals.

The fire is carried in a skull-like lantern-cage (sort of pre-history's answer to the Olympic torch), and the threesome's sojourn to retrieve the vital embers takes them across treacherous mountains, arid, blazing plains and swampy boglands. Along the way, our hairy heroes — Naoh (pronounced *now*), Amoukar and Gaw

— have to contend with the likes of wolves, bears, quicksand, flesh-eating humans, saber-toothed lions, giant thundering mammoths and Ika — a cackling, paint-covered nymphet from the advanced Ivaka tribe (read: love interest). Not exactly your average Sunday afternoon outing.

On paper, *Quest for Fire* looks like potential Monty Python material. Indeed, executive producer Michael Gruskoff — a William Morris mailboy grown into Hollywood honcho who has been with *Quest* since October 1977 — reports that one of the standard lines he'd be handed by studio chiefs when they were busy saying no was "How are you going to pull this off without having the audience laughing at these people? It's going to look downright silly."

But on screen, *Quest for Fire* is anything but silly. From the opening sequence, when the peaceful Ulam tribe is besieged by the fearsome Wagabous, the audience is swept up in this epic primeval adventure. The makeup, crafted by Englishman Chris Tucker (*The Elephant Man*) and Canadian Michele Burke, is a marvel to behold. The Ulam's features are coarse and elongated, but they're instantly recognizable as the expressive, wondrous visages of our predecessors: the Nean-

A masked Ivaka tribesman (left); hero Naoh (Everett McGill) in the mud (center); and Rae Dawn Chong as Ika (right).



derthals, the animals, the bamboo-masked and body-painted Ivakas—all of them resound with the vibrant color and documentary authority of an animated *National Geographic* layout.

As for the actors, they present sympathetic, deeply drawn characters. Miami-born Everett McGill, who has worked extensively on the New York stage and co-starred in such films as *Yankee Doodle* and *Union City*, takes the role of the dreadlocked Naoh, the hero of the quest. Ron Perlman, a native New Yorker, plays Amoukar; Nameer El Kadi, the son of a Turkish diplomat, is the persistent Gaw; and Rae Dawn Chong, the 20-year-old daughter of Tommy (Cheech and...) Chong, has the part of the skinny, wailing Ika who wins the heart of Naoh. We watch as these ignorant, innocent human beings struggle to grasp at new concepts and emotions, as they learn to smile, to laugh, as they make the transition from fornicator to love maker. *Quest for Fire* is a journey-story with the same mythic overtones as *The Odyssey*. As the protagonists' adventures unravel, the humor, the fear, the love, the violence and the bravado—the essence of human nature—come to the fore.

Based on *La Guerre du Feu*, a 1911 novel by Rosny Aisne, *Quest for Fire* is a purely speculative work (the ad campaign touts it as a "science fantasy"), but Gruskoff, Annaud and screenwriter Gerard Brach have gone to great lengths to make it as realistic, as historically and anthropologically accurate as possible. "We approached *Quest* with the same serious intent as the people who made *2001* or *Alien*," says Gruskoff. "Where they endeavored to create a tenable vision of the future, we've tried to create a similar vision of the distant past." Adds Annaud: "We show early man as I believe he truly was, a peaceable creature except when roused, a stranger in an environment he could not understand and had reason to fear."

An avid amateur anthropologist who came to filmmaking from a background in TV commercials, Annaud arrived at his concept of primitive man by consuming a veritable library's worth of information and by pooling that knowledge with his own theories and imaginings. "Intelligent speculation, backed by research, may lead us to the truth," he muses.

The filmmakers' quest for the truth as it may have been eight millennia past led them to elicit the aid of a couple of modern day experts: novelist/linguist Anthony Burgess and author/anthropologist Desmond Morris. Burgess, who created a futuristic lingo for his book *Clockwork Orange*, was recruited to shape a new—but theoretically old—verbal language for the Ulams, while Morris (*The Naked Ape*, *Manwatching*) was hired to provide the actors with a complementary vocabulary of physical gestures. Combined, the prehistoric guttural yammering and the simian gesticulations render the film's story line readily understandable. As such, *Quest for Fire* is probably the first movie in history that will play worldwide without the use of subtitles or dubbing.

Burgess, writing in *The New York*

Times Magazine, explained the strategy behind his newly formed lexicon: "People usually expect what is called a primitive language to be simple, but the further back you go in the study of language the more complications you find. Simplicity is the fruit of the ability to generalize, and primitive man found it hard to generalize. One word for this man's weapon and another word for that man's weapon, but no word for weapon. It would have been stupid, preparing a script in a new tongue for actors to learn, to be too pedantic about the probable complexity of an ancient language, so I compromised. But I could not compromise too much..."

"Speech still seems, all these thousands of years ago, to be an aspect of gesture, and speech and gesture together will make things clear. But it has to be established—in what, though promoted as entertainment, is still a serious, even scientific, film—that man is a talking animal, that articulate speech is what defines his species."

Desmond Morris, discussing the nature of our ancestral earth-dwellers, has this to say about his work on *Quest for Fire*: "One of the notions we're seeking to dispel is the misconception that early man was a lumbering brute who was always dragging women off by the hair and living in loutish conditions. If you study the social life of primitive man from the remains we have, you discover that he could only have succeeded if there was a considerable amount of mutual aid, cooperation and love within his group. This sense of assistance, tenderness and friendship contrasted strikingly with the killing and the hunting he had to do to survive."

One would think that with the involvement of popular scholarly types like Burgess and Morris, and with the guidance of an Academy Award-winning director, filmdom's financial powers would have readily given the go-ahead to shoot *Quest for Fire*. Not so, says an emphatic Gruskoff. "They said we were crazy. They were worried about it not being in English; they were worried about going way over budget [the picture came in at around \$12 million]; they were worried about the locations; and they were worried about a French director. Sure he won an Academy Award, but he was French—it was esoteria land."

Gruskoff, whose screen credits as a producer include Mel Brooks' *Young Frankenstein* and Werner Herzog's *Nosferatu*, tells a frustrating tale of unending rejections, commitments that were welched on, commitments that were cancelled out by the ouster of one corporate regime for another and then, finally, after the capital, the cast, the crew and the country had been finalized, he tells about the actors strike that began in July 1980, two weeks before shooting was to commence. "We just sank. Everybody was in London waiting to go to Iceland, which was our original location, and we were stopped cold. So I tried to find some independent financing—if we were independent we could continue to shoot through the strike—and I did, in Hong Kong, but then that fell

through. Then I went to Switzerland and got another group. I had them for a week and then they withdrew. Finally, I got together with a Canadian-French outfit and we pulled it together."

By the time the new money was found, it had become too late in the year for Iceland and filming began with four weeks in Scotland, followed by five weeks in Kenya and—after a four month layoff due to weather—five weeks in Ontario and British Columbia. The animals—elephants, lions, wolves, bears—were transported from

continent to continent. The actors, barefooted and mostly naked beneath their scraps of hide, withstood the bonechilling cold of the Scottish highlands, the dustbowl heat of Kenya and the cold, wet North American spring. (Though it's never stated in the film, the Ulams are supposed to inhabit the same general landmass that is today central France—the mountains they trek over are the Pyrenees, and the hot, dry plains on the other side is northern Spain.)

Comfortably ensconced in his Culver City studio office, Gruskoff

projects the heady zeal that comes after an obstacle-strewn course has finally been run. Like any self-respecting hot-shot producer, he's already talking sequels, and if *Quest for Fire* lives up to the expectations its creators and its backers have for it, a sequel is certainly in the offing. "We'll have the same principal actors, but we'll bring it into another time period," he explains, gearing up for the hard sell. "Maybe 6,000 years ago, at the dawn of the agricultural age."

Ah yes, *Quest for Fire*. Sounds kind of crazy, doesn't it?

ON DISC

Delbert McClinton Plain' from the Heart

(Capitol) For a shady stretch there, it seemed like Delbert McClinton's albums were being cut by someone who only thought they were Delbert McClinton. Early in 1981, though, this long-time rocker scored his first Top Ten hit, a loping track called "Giving It up for Your Love," from a passable (by McClinton standards) LP called *The Jealous Kind*. Whether that hit restored some deeper confidence base, or simply convinced his label to spend more money on the follow-up, *Plain' From the Heart* is the solidest album in several years.

The first three cuts are just hors d'oeuvres to get the party started. The Muscle Shoals team, which smothered a few of *The Jealous Kind*'s tracks, is thick with multiple horns, but punchy with sometimes staccato, sometimes trilling riffs.

Side Two is recorded with smaller ensembles, which has a liberating effect on the bluesier side of McClinton's musical scope. Also, every cut on this side has a dose of McClinton's harmonica playing, a proven quantity since Nineteen & Sixty Two, when it highlighted fellow Texan Bruce Channel's hit "Hey Baby."

"Sandy Beaches," the single release, may be the sweetest ocean-sound-emulating cut since Leon Russell's pinnacle "Back to the Island." Also, it's a refreshing change up from the R&B mold, a warm and soulful mood piece.

"Lipstick Traces" benefits from a chugging guitar figure, and "I Feel So Bad" gets what might be the best reading of its entire career. It's still a stronger groove than it is a lyric, though. In Reaganomical tragicomic times like these, it's revitalizing to come across music with some power in it. *Plain' From the Heart* is one of 1981's best releases.

Byron Laursen

HARLAN! Harlan Ellison Reads Harlan Ellison

(The Harlan Ellison Record Collection) This spoken word package containing two of writer Harlan Ellison's best known short stories has all the marks of blatant self-aggrandizement—a sort of audio version of a vanity press Best of Collection. The Harlan Ellison Record Collection, we are told, is "the most innovative record society for the spoken word ever devised." There is more than a note of irony in all this, considering Ellison's reputation as an abrasive, outspoken and even arrogant

demi-celeb.

Be that as it may, *Harlan!* is an excellent showcase for its author's propulsive prose style. Despite the disadvantage of a rather high and at times reedy voice, Ellison delivers a subtle, amusing and resonant reading of his material, with a surprisingly dramatic flair. The emphasis here is on the cadence and rhythm of the words and Ellison's rendering soars and careens with a breathless precision.

"Repent, Harlequin!" said the Ticktockman" is, we are informed by the cover blurb, "one of the most reprinted stories in the English language." Ellison's treatment of the 1966 cautionary tale—where every late minute in a person's life is subtracted from the total life span—makes us almost believe the claim. Compared with the album's 'B' side—the rather mordant "Shatterday"—"Repent" is a masterful translation from print to groove. Ellison evokes a marvelous array of character and nuance in the tale, the prose taking on a near-poetic ebb and flow. It is an absurdly appealing tale given a loving familiar touch by its creator. "Shatterday" suffers from a heavyhanded finale and does not quite survive the delicate transition to sound, but is, nevertheless a creditable effort.

Ellison is marketing his own albums; those who wish to purchase same (for \$8.95) should write to The Harlan Ellison Record Collection, 420 S. Beverly Drive, Suite 207, Beverly Hills, CA 90212.

Davin Seay

THE BLASTERS The Blasters

(Slash) The Blasters are a 100%, died-in-the-wool traditional rock 'n' roll band who have their early blues, rhythm & blues and rockabilly licks down cold. Their second LP—the first was released on the Rollin' Rock rockabilly label—comes courtesy of the LA punk label Slash. But that only goes to show how utterly myopic—if not outright blind—major labels are to basic, energetic American rock 'n' roll these days.

The Blasters is fundamentally a groove record, meaning its first objective is to get fingers snappin', toes tappin', and heads bobbin'.

The material ranges from covers of songs made famous by country singer Jimmie Rodgers ("Never No More Blues") and r&b great Little Willie John ("I'm Shakin'") to originals that evoke the musical spirit of Professor Longhair ("Hollywood Bed," which features one of two appearances by Lee Allen, the tenor sax man whose solos pop up on all the old Fats Domino and Little Richard hits) and

Chuck Berry (the marvelous "Marie, Marie"). "American Music" not only serves as a statement of the Blasters' intent but is every bit as powerful an anthem as the title dictates it should be.

The finest single moment comes on "This Is It" where a few Delta blues licks cartwheel into a rock steady shuffle rhythm while Alvin throws in simple fills that are so utterly right they all but strut out of the speaker, cross the room and yell "YEAH" in your face.

The album comes a cropper on the stone country blues of "Highway 61." The Blasters get off that swinging groove that powered the first nine tunes and never really find their way back, that doesn't change the fact that *The Blasters* is an excellent record.

Don Snowden

QUARTERFLASH Quarterflash

(Geffen Records) Just out of the chute, in the outside lane is another new band—Quarterflash. Galloping into the first turn they're in good position, with their first single from their first LP on Geffen Records in the top ten. "Harden My Heart" is the kind of ditty one can find oneself singing along to by the second chorus. *Quarterflash* is a glossy, middle-of-the-road pop album. A couple of tracks are dogs, but three or four tunes hold up under repeated listening.

Rindy Ross, lead singer and saxophonist, shares the spotlight with her husband, the guitar player, songwriter and sometimes lead singer for the group, Marv Ross.

In 1980, the band independently recorded "Harden My Heart" and had a #1 regional hit with it. Somebody noticed and they were whisked away to Los Angeles to record *The Album*.

They open it with the hook-filled single and keep it rolling from there with an eerie-melodized, driving rocker called "Find Another Fool." "Critical Times" is the next cut and a surprise because it's a ballad sung by Marv. The theme of the song is great but the lyric is contorted and Marv sings like he's trying on a British accent.

It's Rindy's turn again on "Valerie." This is a pop song with a twist, the story of one girl being very attracted to another. Hot stuff and done tastefully to boot. Rindy is an engaging singer who shifts in and out of her falsetto with the greatest of ease. She's a good sax player, too.

By the way, the name Quarterflash comes from an old Australian folk saying: "A quarter flash and three quarters foolish." You gotta get a name from somewhere.

Donna Ross

IN PRINT

Bad Deeds

KURT NEWELL
Pinnacle, \$2.50

Detective novels are like sculpture. Or doo-wop records from the Fifties. Or architecture. Form follows function around and around in a finely patterned dance. What we respond to is choreography, the skill with which the form is fulfilled, the route by which the conclusion is reached. When the sculptor or the vocal arranger, or the detective novelist, brings it off with a sense of novelty or surprise, then we've got beauty.

Bad Deeds is a beaut of a detective novel. It's got everything genre fanciers crack the covers for: a private eye protagonist with a hard-boiled hide and a touchable heart, a secretary who calls him "Boss," a full complement of Irish cops, close scrapes and a sense of danger that accelerates like Al Haig's pulse on entering the War Room.

Arnie Kahane springs into action when a jockey friend is the victim of a

brutal assault. Before long, Kahane is off and running—finding out more than he wants to know about doped fillies, L.A. racetrack politics and a bent fatcat with designs on the circuit's foremost female jockey.

He also dodges tommygun-toting Filipinos, reads *Dick Tracy* comics, bowls, drives out to the beach at midnight to clear his head (like Chandler's Marlowe), and falls into near love with an airhead dame who's "good in bed."

Kahane is believable (within the well-posted boundaries of the form). His pals and predators are well drawn and fall into their assigned roles with gusto. Best of all, they waltz and bop around a plot that keeps us turning pages fast. Well before halfway into *Bad Deeds'* 300-odd pages, we find ourselves trying to beat Kahane to the mystery's solution: who clubbed Wayne Teagueworthy? Who stands to lose the most if the goon is unmasked, and why did somebody pump lead into the quiet motel room where Arnie was shackled up with the gal jock?

Speed and action are *Bad Deeds'* chief virtues. That and in appropriately

economic prose. (Vagrant witness Horace Ipps is described as wearing "a filthy Salvation Army suit that was baggy enough for two of him." Ipps' temporary address: "Bushes, Victory Park racetrack. Forwarding address: Bushes, Hialeah, Florida.") Newell's accomplishment is that he applies fresh twists and a sense of newness to a genre that, itself, has been worked over like a rummy, backstreet stiff. Good job.

Gene Sculatti

Sixty Stories

DONALD BARTHELME
G.P. Putnam's Sons, \$15.95

Sixty Stories combines works from the author's seven previous collections with nine uncollected pieces and a section from a novel, *The Dead Father*. It is a chattering fat gnome of a book, an enchanted little beast with a startling satchel of sorcerer's charms, including:

Chaos: "... I produced chaos she

regarded the chaos chaos is handsome and attractive she said and more durable than regret I said and more nourishing than regret she said."

Litany: "... pewter, snake, tea, Fad #6 sherry, serviette, fenestration, crown, blue ..."

Repetition: "... butter butter butter butter butter butter ..."

Philosophy: "The death of God left the angels in a strange position."

Allusion: "Judge de Bonfons arrives carrying flowers."

The 100-proposition story: "84. Should I go back for the Band-Aids?"

The epistolary tale: Dear Dr. Hodder, I realize that it is probably wrong to write a letter to one's girlfriend's shrink but ...

And much much more, not the least of which is literary theory: "... Some people," Miss R. said, "run to conceits or wisdom but I hold to the hard, brown, nutlike word."

Effects on the reader are (1) wonder (2) admiration (3) frequent, spontaneous, and unfeigned chuckles (4) frequent trips to the fat Webster's (5) recognition of common American

speech patterns (6) is he pulling my leg? (7) recognition of American follies and dreams (8) recognition of our (mankind's) common awareness of mortality (9) gratitude, etc.

"Surprise," to quote a character in one of the stories out of the original, sexual context, "keeps the old tissues tense." There is a kind of clean, surgeonlike workmanship in snipping apart the cluttered tapes of literary loopage in the storage bins of our brains. Reading this book is like having a tumorlike regret taken out.

Clarke Owens

Death Notes

RUTH RENDELL
Pantheon Books, \$9.95

Death by misadventure is the verdict when Sir Manuel Camargue is found frozen beneath an icy pond on his Sussex estate. The frigid fatality of a world-famous flautist may have been nothing more than accident. But no accident can explain to Kingsmarkham Chief Inspector Reginald Wexford



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the mysterious visit made earlier to Camargue by a woman claiming both to be and not to be his estranged daughter, or Camargue's announced intention to disinherit Natalie Camargue Arno — an intention he did not live to fulfill.

Was Camargue's death accidental? Is the woman who calls herself Natalie Arno his rightful heir? These are the obvious questions in *Death Notes*; less obvious are the questions Wexford must ask himself as to what constitutes an identity. Is it something fixed and permanent like a passport, or a fluidity within us that alters not only because of how and where we live but from generation to generation? In *Death Notes* Wexford must read between the lines.

His suspicions take him to California, following the Pacific Highway for possible clues left in Los Angeles suburbs or Carmel motels where Arno may have lived. On that trail Wexford seeks as well an understanding of himself as an aging detective in a modern world.

Questions of identity suit Ruth Ren-

dell. Author of 20 mysteries and two collections of short stories, the British ex-journalist writes two very different kinds of novels. The Wexford series of police procedurals moves at the pace of Kingsmarkham itself, a middle-sized village feeling the intrusions of city life. These are sharp portrayals of ordinary people who find themselves extraordinarily linked by violent death. Rendell's non-series novels (such as *A Demon in My View*, which received the 1975 British Crime Writers Association Gold Dagger Award) explore the forces that lead individuals to commit outrageous acts. Her criminals are themselves victims of the necessary transition in English society from its past structured social classes to a chaos of classlessness.

Death Notes can be read at any point in the Wexford series with equal pleasure and respect for Rendell's mastery of the genre. Those reading the eleventh Wexford adventure need not return to the first for full appreciation of detective or author, and will find themselves satisfying the hunger mysteryphiles share for deeply-rooted

characters and suspenseful plotting.

R. Sue Smith

America Now: The Anthropology of a Changing Culture

MARVIN HARRIS

Simon & Schuster, \$12.95

To many Americans, it would seem the American dream has finally turned into a nightmare of cosmic proportions. One need only read the morning's headlines for confirmation of America's sad realities — seen in an evergrowing miasma of bloody violence, decaying morals, sexual confusion and economic uncertainty. But while many Americans simply throw down their newspapers in despair or stop reading them entirely, Marvin Harris attempts to sort out the whole mess via anthropological methods that, while not exactly scientific or original, do make for mildly amusing cocktail party conversation.

After spending a lifetime studying cannibals and kings, Harris, an anthropologist at the University of Florida, has turned his eye to analyzing America's problems in a pedestrian book entitled *America Now: The Anthropology of a Changing Culture*. Here he examines the seemingly unrelated phenomena of American culture (including the rise of homosexuality, cults, crime, shoddy goods, women's liberation and inflation) and theorizes that they are all causally linked. Acknowledging that we are a nation of manipulators and manipulated, Harris traces the root of our cultural troubles to the drastic changes that have occurred in America's economy and social structure since World War II. The twin terrors of American big business and American government are blamed, the former for uniting into all powerful oligopolies, the latter for being an inefficient bureaucracy that excels at proliferating more inefficiency. Together, says Harris, they've worked to destroy the very foundations of the American dream. But writing about cause and effect relationships is a

tricky matter; while Harris takes on some interesting issues — like why there's high unemployment among blacks, deteriorating nuclear families, women who work and vocal homosexuals — he fails to completely convince us of the connections between these phenomena. The most interesting chapter is that on homosexuality, in which Harris discusses the practice in primitive and vanished cultures.

Many of the questions Harris raises simply cannot be answered because American society has no yardstick by which to measure itself, being a unique nation of diverse ethnic and cultural entities without a common thread. In addition, and quite obviously, the new technologies of our time are going to affect America in ways we cannot yet predict since we have nothing to which they can be compared. One thing Harris' book makes quite clear — in an age of decaying morals, traditions and economy, America has very little to comfort it ... and much to fear.

L. R. Higa



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Stevie Nicks

DOES IT AGAIN

BY BARRY ALFONSO

The sun streams in and warms the soft couch in Stevie Nicks' Marina Del Rey condominium living room.

Nicks is late. She'll miss the sun. But then, considering the shadowy, moon-struck feel of many of her songs, it may not be surprising that mornings don't suit her best. As the reigning

anyone to spend a whole evening sitting at my piano, so when I do see a night coming when I'm not going to have anything to do, I jump on it..."

It's true that Nicks has had fewer free evenings of late. More a happening act than ever, her *Bella Donna* solo LP has been on the charts since late summer and has passed the platinum

far from her mind.

Nicks sits down at her piano and begins to play a simple chord progression and intone a few poetic fragments. From this germ of an idea, she explains, a song will grow. "I have these lines written down on a big pad," she says, tilting her head towards the artist's sketch book placed on top

Things like mood and shades of emotion are much more important to Nicks' art than technical considerations. At her best, her music has an oracular quality that makes it seem she's taking on the voice of some disembodied Other. The most famous of such songs, of course, is "Rhiannon," the tune that helped Fleetwood Mac

don't know... maybe old Rhiannon's up there and she wanted a song to be written for her." Nicks flashes a pearly, satisfied smile at the thought.

When Nicks was writing, "Rhiannon," she and ex-boyfriend (and current partner in Fleetwood Mac) Lindsey Buckingham were financially depressed and near-disillusioned, seemingly at a career dead end after the release of their duo LP on Polydor, *Buckingham Nicks*, in 1973. Waitressing for a time, Nicks was writing the songs that would eventually make her famous. "It was probably the lowest point for Lindsey and me as far as our belief in what we were doing goes," she remembers. "I was in a real slump, period—I didn't think anything that I was writing would be on anything at that point." The course of Nicks and Buckingham's fortunes changed around New Year's Eve of 1975, when Mick Fleetwood asked the two of them to join the newest incarnation of Fleetwood Mac.

With the multi-platinum records that the Mac has earned has come well-publicized friction between the band members, disagreements that Nicks doesn't hesitate to discuss. "Fleetwood Mac changes all the songs I give to them," she says. "And many times, they're changed into something I don't like. At that point, I usually compromise—I'll give up the whole idea of something if I feel that somewhere the essence shines through. But when that essence goes completely, I can't handle it."

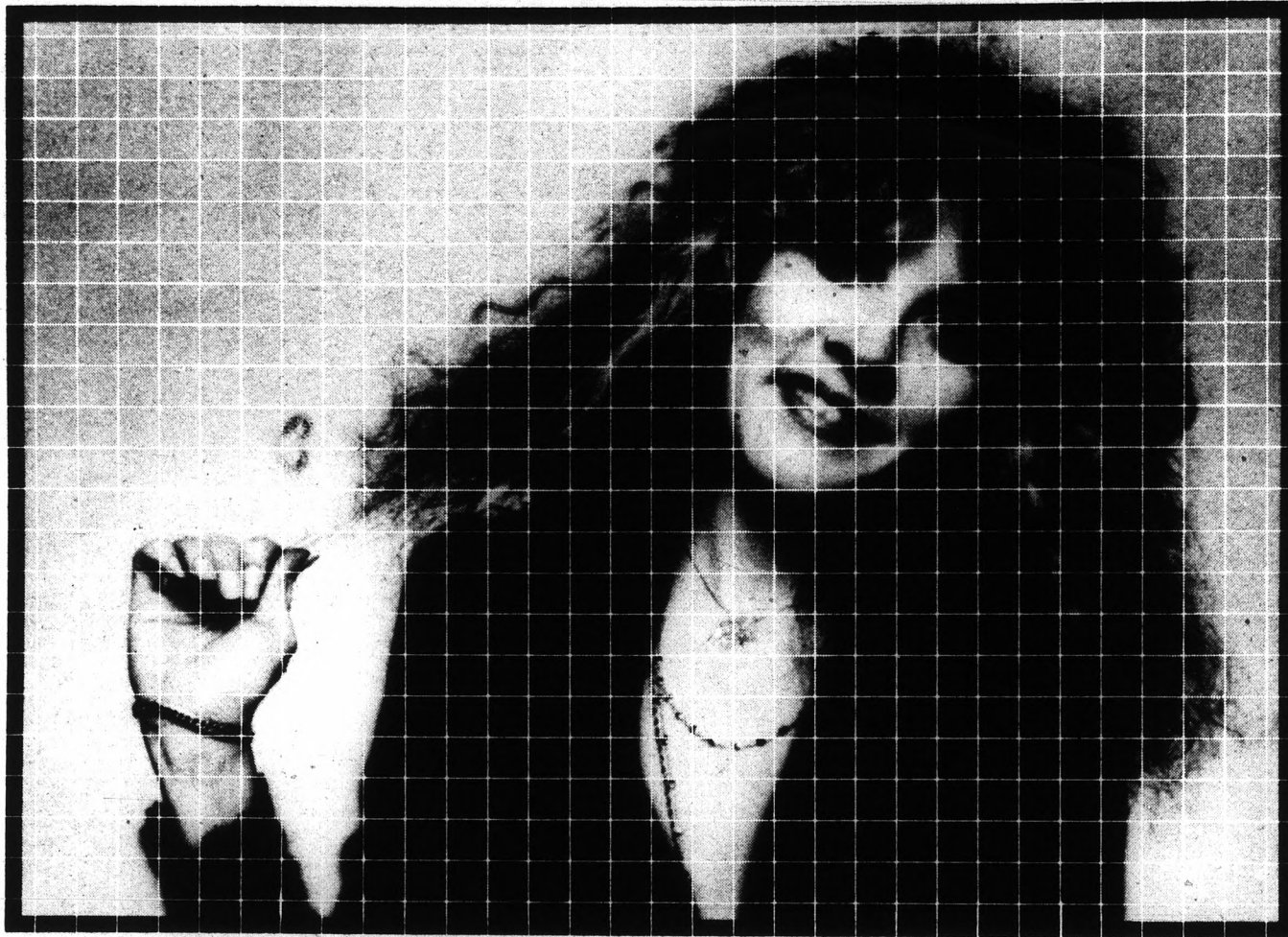
One sore point that irritates Nicks to this day is the exclusion of her "Silver Springs" from Fleetwood Mac's *Rumours* album (the song can only be found on the B-Side of the band's "Go Your Own Way" single). "The song went off the album because they said it was too long," she fumes. "Lindsey decided to put another one of mine, 'I Don't Want To Know,' in its place. I literally had a nervous breakdown over that. I ran out into the parking lot of the studio and screamed!" She laughs and adds bemusedly: "That was not a good experience at all."

Bella Donna, on the other hand, features Nicks' songs more or less in the same form they were originally conceived; she was involved in the recording of *Bella Donna* every step of the way, in contrast with her Fleetwood Mac experiences. "Before, I've been banished to the control room—on the Fleetwood Mac albums, they play, I don't. I never fought to be one of the players, so that's my fault, not theirs. But with the solo album, my producer, Jimmy Iovine, didn't allow me to be dependent on anybody. He said, 'If you want to do a song, you'd better learn how to play it real good and go out and do it.'"

Nicks is currently in the position to pursue any career option she chooses: remain with Fleetwood Mac, go solo, or attempt to do both.

"The fame and fortune hasn't made much difference," Nicks insists. "If I had, I would've quit if it had started to kill my love of songwriting. I don't let the rest of the world in on that particular plane of my life too much."

Whatever astral plane Stevie Nicks' music is created on, it obviously has filtered down into the hearts of millions of record-buyers. It's reassuring to know that as introspectively whimsical a person as she can make it to the big time. "I love atmosphere, to have twinkly things around me that startle me a bit. Even when I'm on the road, I light a candle, put a drape over a lamp and create atmosphere anywhere I am. I can make a hotel room into a real groovy little place."



Good Witch of AM Radio, the Fleetwood Mac songstress traffics in a brand of mysticism that has given her a Spirit of the Night image.

There's a large smoked-glass crescent moon mounted on a pedestal; an old fashioned lamp with a patchwork, fringe shade; a pair of children's fairy tale books on the coffee table before me. With a large video player and stereo equipment surrounding me also, the atmosphere here is half-antique, half-1980s.

Nicks is up by about two o'clock or so, dressed in a mostly-purple neorocess outfit. "Sorry I slept so late," she offers. "I was up all last night writing—I don't have that much time

mark. "Leather and Lace," her duet with Don Henley, is currently ascending the singles charts, likely to match or surpass the success of "Stop Draggin' My Heart Around," which paired her with Tom Petty. Naturally, a tour was called for in the wake of the LP's appeal, and so Nicks spent late November through mid-December on the road in the Southwest with keyboardist Benmont Tench (of Petty's Heartbreakers), pianist Roy Bittan (of Bruce Springsteen's E Street Band), session guitar-whiz Waddy Wachtel and other rock notables. Yes, Nicks' time is at a premium these days—but, she emphasizes in our conversation, her first love of songwriting is never

of her piano. "I just pull lines out of them and sing them to see what sounds best. I record it over and over, and the whole song happens from there."

Benmont Tench, who completed an unfinished Nicks tune, "Kind of Woman," for *Bella Donna*, added some insights on Nicks' writing process on the phone some time later: "She writes in an almost two-fingered piano style, very stream-of-consciousness. The way she works is fascinating—her songs are kind of wild in structure and entirely instinctive. She's not locked into the things that musicians who know a lot about chords and so forth are."

rise to the pinnacles of rock popularity in the middle of the Seventies. Dramatizing the song on stage, Nicks improvises new lyrics as she weaves about in trance-like fashion. More than any other of her songs, "Rhiannon" defines Stevie Nicks' particular niche in pop music.

"It's a very strange thing with that song," she explains. "When I wrote it back in 1974, I hadn't read the legends of Rhiannon, a witch in Welsh mythology. I'd read the name in a novel and liked it—two years later I read the books of Rhiannon. It turns out that Rhiannon was the goddess of steeds and the maker of birds, and there's birds all over my 'Rhiannon.'" So, I

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by Winn L. Rosch

Can You Still Live with Your Stereo?

Time has a way of tip-toeing past us. Before we realize it, the new car has depreciated so badly scrap dealers won't touch it, the last Congressmen we voted for are eligible for parole, and we discover those faint lines behind the tuning dial of our receiver are actually cobwebs. Hi-fi components fortunately give us the opportunity to outrun the ravages of time by upgrading each part of our stereo system as technology leaves it by the wayside. But when is the proper time to replace a component in a venerable stereo system?

The primary purpose in getting new components is to improve the sound. When new

advances overtake the capabilities of your equipment you'll end up listening to sub-standard fidelity even if your equipment was once top of the line. More importantly, as you learn more about sound reproduction and music through the years, your ears will become more critical. You may actually outgrow your system.

The best way to decide when and what to update is to compare what you have to anything and everything else that is currently available. A Herculean task, to be sure. But if you know what to listen for and how to properly focus the scope of your search, your quest will be not only manageable but

worthwhile.

If you're not happy with what you hear through what you have, it's time to find out what's wrong and where improvement is needed.

The following is a brief guide to stereo system symptomology that, when properly applied with a liberal dosage of common sense, should lead to a complete cure of your listening problems.

The best place to begin is with the inherently simplest piece of stereo gear, the turntable. All one has to do is spin records around — and be able to do it so smoothly and accurately its workings

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It's the middle of the night and everyone has an excuse. Then, finally, you get the one person who, even though he's not very happy about it, will come through. And you think, "I knew it. Why didn't I just call him in the first place?"

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Löwenbräu. Here's to good friends.

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are inaudible. In other words, like any other instrument, it has its limitations. The test phonograph sounds timebomb may soon off the record carefully noise be motor — is too

Such a maladjustment in the mechanism through whatever. Although cation of the shop more the engineer's

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are inaudible with 100 dB. of amplification. In other words the best turntable, like any piece of high fidelity equipment, is one you cannot hear.

The test for gross faults in an older phonograph is listening for obvious sounds that, like the ticking of a timebomb, say something is amiss and may soon get out of hand. Merely turn off the rest of your stereo and listen carefully to the spinning turntable. Any noise besides a faint hum from the motor—grinding, rasping or clicking—is too much.

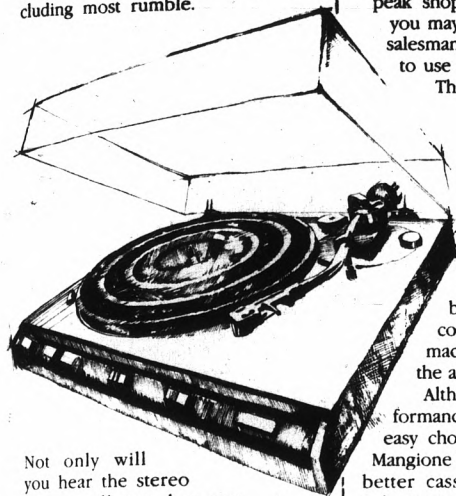
Such noises indicate something is maladjusted or wearing out, like bearings in need of lubrication. That same mechanical noise easily finds its way through your amplifier to pollute whatever music you want to enjoy.

Although a good cleaning and lubrication can usually relieve such ailments, the doctor's bill from the repair shop may total \$25 to \$40, probably more than your little mechanical engineer's nightmare is worth.

The test is to listen through your complete system for the shortcomings of all record spinning devices, turntables and changers alike. These can be classified as either rumble, wow and flutter, or speed variations.

Essentially rumble is a minor earthquake, vertical movement of the record surface, arising from assorted sources.

An easy test can be conducted by switching your receiver to "mono" while listening to a good quality record pressing. When you flick the switch you cancel all vertical information your cartridge is picking up, including most rumble.



Not only will you hear the stereo image collapse, but you may hear a pervasive back ground sound vanish. (Should you use a mono record, if you can find one, the disappearance of rumble won't be confused by the change in stereo perspective.)

Wow and flutter are short term speed variations that are most apparent as changes in musical pitch or vibrato on sustained notes.

Any recording with an extended single note, such as the last sustained plunk of a piano piece, is an excellent flutter test. Pitch should be unwavering. Should you hear a tinge of vibrato, try another record to be sure.

Wow and long term speed variations, which sound similar to an off-center record, can be determined by the same test.

Of course the spinning platter is only part of the record playing system. Old tone arms not only impair fidelity, an inferior arm can also slowly ruin records. Typical aging tone arms may suffer from tight bearings, mechanical connections to trigger a trip cycle or just massive, battleship-style construction.

The grossest problems can be lo-

cated by merely guiding the arm with your finger across the arc it would trace on a record. Any resistance, particularly notches, is too much.

Arm geometry and mass problems can be found by ear. Since all tone arm deficiencies create tracking difficulties, they show up first as distortion on low frequency passages when using high compliance cartridges. If you don't know what to listen for, reduce tracking force below that which your cartridge's manufacturer recommends and play an unworn record. You should hear obvious mistracking and bass distortion. In quarter or half gram steps increase stylus pressure. As you do the problem should reduce. If it does not go away completely by the time you've reached the upper extent of the recommended tracking force, your cartridge/arm combination is far from optimum.

The best strategy is to replace the arm or arm/turntable combination because adding a lower compliance cartridge would be taking a big step backwards.

Judging the adequacy of a cartridge alone is a tricky business because there is no good home standard of comparison.

My recommended procedure begins by first checking your stylus for wear using the microscope most local hi-fi emporia reserve for that purpose.

Next, comparison shop for a cartridge with sound that pleases you. Try coercing your dealer into using the same model cartridge that you want to replace as the basis of the comparison. If you invade the store during a non-peak shopping hour (say 10 a.m.) you may be able to get a friendly salesman to mount your cartridge to use as the reference standard. Then you can be absolutely sure of your comparison.

My listening test for tape units, be they open reel or cassette, is the simple A-B or source-to-tape comparison. If you hear any difference between a source and a recording of that source, your machine is simply not state of the art!

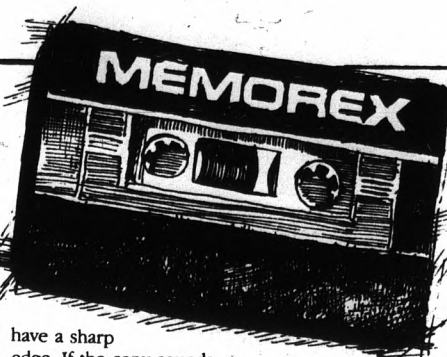
Although sorting a live performance from a tape may be an easy chore for anyone but Chuck Mangione and Ella Fitzgerald, most better cassette decks in top form make copies that are indistinguishable from an original broadcast or disc pressing at normal listening levels.

Make sure that your recorder is set up properly for the brand and type of tape you are using by adjusting the "bias" and "equalization" (or combined, all-in-one "tape") selector switches.

If you're too attached to deep-six your vintage recorder, you might boost its quality nearer acceptability by using premium "ferric" (low bias, 120 microsec.) tape.

Probably, though, an older machine is devoid of that high fidelity necessity, the ubiquitous Dolby (or other noise reduction system). When conducting the A-B comparison the need for Dolby becomes obvious because hiss is the primary pollution cassettes add to music. At moderate listening levels with Dolby on, you shouldn't hear any hissing tape noise—it should be as far or farther in the background as the background noises you expect from phonograph records.

Next in the comparison, concentrate on the sibilant in voices or cymbal crashes. In the original of what is being recorded, they will probably



have a sharp

edge. If the copy sounds notably duller and distorted by a splashy, tearing sound, the tape is being saturated. Reduce the record level until the phenomenon goes away.

Now focus on the high end again. Note any change in its character between tape and original. There shouldn't be any.

Although open reel tape machines should easily pass the same no-difference A-B test that top-notch cassette recorders do, judging from the vast herd of 20-year old Webcor recorders I've encountered recently, most are unlikely to do so.

The big trouble with replacing your old receiver is disappointment. The quality of broadcasting does not match that of hi-fi gear (although there are a few superstations that justify having the best in home stereo).

While technology has improved so that now the average FM station can transmit tenths of a percent of distortion instead of the halves and full

points they did five years ago, that same technology has also pushed accuracy in the other direction. Stations can now broadcast with less dynamic range than ever before, they can distort frequency perspective with multiband processors so that every recording has essentially the same sound, and they can simply clip the hell out of the high end to squeeze the most and loudest signal under the 75 microsecond pre-emphasis curve.

Some improvements in receiver design can help, though, if you live in less than an optimum reception area. You can glom a larger chunk of the airwaves and find more listenable stations with the added sensitivity and selectivity of newer receivers. You can sort through multipath better with today's lower capture ratios. But don't expect miracles. The improvements on the order of a dB, or so may not be audible to you. In many cases a better antenna will be more effective than a new receiver in improving reception.

About the biggest advantage of a new receiver's radio section is improved tuning. Frequency synthesizer, crystal control, and phase-locked loop circuitry will eliminate distortion caused by improper dial adjusting.

The effects of the improved amplifier sections in new receivers is

also a feast of subtleties. Most people will find that increased power (within reason) can do nought but help their stereo. But don't expect to blow down apartment walls with increased loudness. Twice the volume will take ten times the power—should your speakers even be able to handle it.

The biggest mistake most audiophiles make when considering the replacement of their speakers is listening to advice rather than the speakers. Every design variant sounds different. Your choice becomes an existential one, sorting between different realities.

The acoustic suspension speaker put high fidelity in a reasonable-sized box decades ago. Now mathematical formulae make what once was a mixture of art, black magic and luck into an entirely predictable affair, and our expectations have shrunk. In fact we now expect the tiniest boxes to give big bass.

Most old speakers don't wear out. Some may burn out, a few dry out and fall apart, but overall an old speaker is just as able a performer as it was when new. The time to change is when your taste and discernment changes and what you have begins to sound boomy, muffled, or just plain bad when compared to something you've heard elsewhere.

The most important question is the same one you should ask yourself when making any decision in stereo: Can you hear the difference?

The Big Beep

BY P. GREGORY SPRINGER

Since pre-Renaissance times, the wristwatch has been strapped onto arms to symbolize time, elegance, efficiency, gits of adornment, and twenty years with the company. In the last half decade, modern technology has turned it into a whoopee gizmo.

The watch—and particularly my watch—now has a stopwatch to time yellow lights at the intersections, to notify me when I break jogging records, and most importantly has a miserable shrill beep which elevates me three feet in the air from the prone position every morning about 9 a.m. Other people's watches do even more musical things, like accidentally cranking out Brahms or "Love Story" at inopportune moments in the most artificial and nasal tones ever devised by man.

The singing watch tips the iceberg on a musical revolution which puts to shame the minor advances perpetrated by the recent so-called New Wave. Electronic musical instruments and compact recording and playback devices have already caused young ears to evolve in ways undreamed of in the Seventies. Our ears have accepted the beep replacing the electric buzz, the tone upsetting the tune, and synthetic sound squalling over any natural noise.

The Casio VL-Tone

The Casio VL-Tone VL-1 Electronic Musical Instrument and Calculator makes a kind of music which has been described as sounding like a frankfurter made of chicken parts. Yet, its capacity for creating songs reaches several sophisticated levels far beyond any other basic pseudo-instrument developed for non-musicians.

White, plastic, about a foot long and three inches high, the VL-Tone stuffs

into a vest pocket. Its keyboard of about 2-1/2 octaves has little plastic pegs of black and white, like any piano's, an L.E.D. read-out which flashes each note's numerical equivalent as it is played, ten special keys for the rhythm box, the tempo setting, the recording mode, reset, plus four switches to alter octaves, instrument sound, volume, and calculator function. The speaker is built right in.

VLSI, Very Large Scale Integrated Circuit, allows the VL-Tone to hold so much within so little a space, but the tool (I hesitate to call it an instrument) lacks a cute nickname, like the ocarina had, which may inhibit high school band directors from giving it any widespread acceptance. The range of musics which can be created is nonetheless quite various. For example, by setting the rhythm box to "swing," "rock-1," or "rock-2" (of 7 others, "bossanova" is too complicated, "rhumba" too defined, and "march" clearly too stultifying), the program mode then can be activated to record up to 100 notes of, say, "96 Tears" and stored in memory. Plug the VL-Tone into your stereo amp, and play the whole thing back at full volume without touching a button. Your neighbors will think Question Mark has returned from the beyond. If you rather haltingly recorded the tune the first time around, a feature called "One Key Play" allows you to re-record the song at any speed and syncopation you choose by pushing just one button instead of misfiring on the keyboard.

One can understand why avant-garde violinist Laurie Anderson is keen to write music especially for an orchestra of the little monsters. It's like having Kraftwerk condensed into a squashed cube much simpler than Rubik's to conquer.

Beyond simple diddling-about possibilities, the VL-Tone drives relatives

crazy at family reunions. There are five instrument sound settings: piano plunk, fantasy (twilight zone synthesizer woo-woo), nose-hold violin, trilling flute, and amateur guitar. Aunt Hilda's proud rendition of "When the Saints..." can be played back in each sound, at any of nineteen different tempos. In addition, a feature called ADSR (Attack, Decay, Sustain, and Release) allows you to program the envelope of any sound so that one can actually create new possibilities for the electronic tone, no less than 80 million different ones. Then, "When the Saints..." comes out sounding like the wawa of Jimi Hendrix's ghost, or the piercing wail of a Haitian banshee, or a tuba, or whatever, all of course confined within the original chicken frankfurter quality sound.

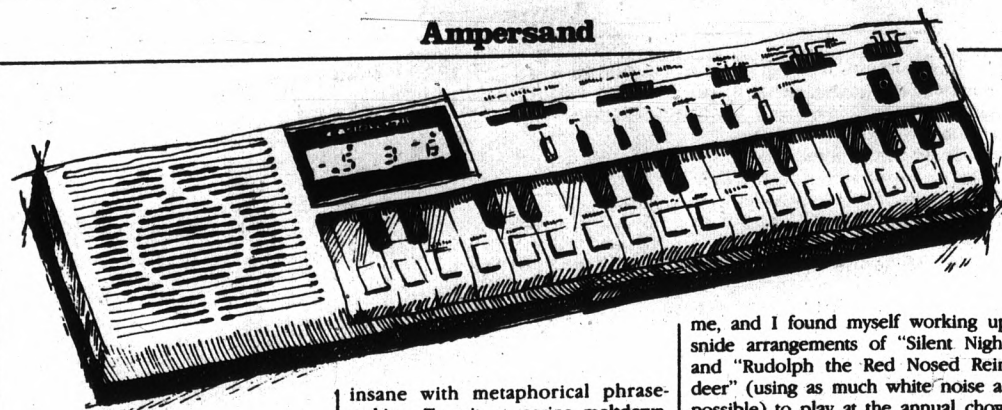
The VL-Tone makes a superb toy, much advanced beyond the toy pianos of yesteryear. If all else fails, there's an orange emergency button on it which blurts out a "German Folk Tune," utilizing five different instrument sounds and four rhythms, making it appear that you can actually make the new technology work and have talent after all. They all laughed when you sat down to play the VL-Tone. Or, you can balance your bank book with the calculator.

The Realistic Synthesizer by Moog MG-1

For a few hundred dollars more, Radio Shack will give you all the authenticity of a funeral parlor organ right through your living room stereo. Unlike the VL-Tone, you must affix the MG-1 to your stereo or through your rock group's PA before any sounds come out of it. About the size of the Compact Edition of the Ox-

ford American Dictionary (but lighter), it's portable and could be strapped to the body, but not jammed into the hip pocket.

By the time one has exhausted the imagination with pure experimentation on the MG-1 (about the time the neighbors are exhausted as well), the manual provides answers on how the 30 buttons actually can work in harmonic consort. With or without back-up band, the instrument enables the player to be many things to many people. With only three more keyboard keys than the VL-Tone, it can be manipulated like a real piano made for human fingers rather than elf's knuckles, and within that 2-1/2 octave range, a polyphonic capability allows you to play chords as well as single notes. No memory capability or rhythm synthesizer is included, but the easy-to-follow-but-not-very-complex instruction booklet does explain a number of true synthesizer terms such as auto contour trigger, detuning, cutoff frequency, peak emphasis, and other jargon of the tune. Following some diagrams for dial-twiddling, one builds the sound into an electronic organ, a hurricane, a violin, a tuba, a helicopter, electric fuzz guitar (but one even the Ventures wouldn't have touched, I might add), the clarinet



(ditto Benny Goodman), and talking robots (an incomprehensible kitchen sink). Beyond these prescribed functions, and a cursory description of the six boxed, color-coded sections which control modulation, two tone sources, contour, filter of brightness and low tones, and the mixer, you are on your own.

My own basic forays into possibilities, done in conjunction with *Orchestral Maneuvers in the Dark* plugged in through an overdub plug in the back, cranked out such hybrids as a dentist drill, the gamut of bird calls, *Echoes of the Lost World*, and other amazing conjunctions of sound to drive any ordinary record reviewer

insane with metaphorical phrase-making. To wit, a searing meltdown which explodes seconds after the button is pushed, a burbling brook with warm heart blips reverberating, regurgitating on belltone background, etc.

Make no mistake. The MG-1 is a real instrument. If the advertising picture is to be believed (and it must be seen to be believed), Elton John uses one. Still, I would assume that the primary kick one can derive from playing with the machine is scoring the themes from *Pac-Man*, *Donkey Kong*, and *Asteroids*, or simulating any hundreds of special effects. The theme from *Jaws*, for example, can be created and left running by itself, playing endlessly for your bathtub pleasure. Personally, the more traditional possibilities enticed

me, and I found myself working up snide arrangements of "Silent Night" and "Rudolph the Red Nosed Reindeer" (using as much white noise as possible) to play at the annual chow-down.

By interfacing your MG-1 to a home computer, you can program many more musical possibilities. With a button called random wave shape, a computer generated noise system of beeps, drips, kerplunks and zaps will speed across the keyboard endlessly without any sense or aesthetic for as long as the machine is plugged in. It's not exactly a comfort on a lonely evening, but it does do things by itself if you're still feeling incompetent.

The best possible solution for such musical nontalent is the personal stereo, the ultimate compression of musical ability into a small space. Let someone else do all the driving.

The Personal Stereo

First on the moon, Sony lucked onto the generic label of Walkman (plural: Walkmen), like Kleenex for tissue, but everybody's into the action. Panasonic has a personal stereo that's more cumbersome, General Electric's Escape comes in striking blue, Penney's has confusing controls, the Infinity Intimate costs a bundle (with the FM module), and more than twenty others compete, each dropping in size and price from day to day. Technology virtually jets along. WM-II is the size of a cigarette pack, Sanyo's machine plays the tape both ways without flipping, a few types record as well as play back, earclip speakers can already replace the headband, everything is getting smaller and smaller than Alice's "eat me" mushroom. We'll be injecting jams before the Nineties.

Now, there are good ways and bad ways to utilize the amazingly snobbish personal stereo, and the bad ways are the most fun. Strapping on a Walkman and heading out on wheels undoubtedly takes first preference. Roller skates, bicycles, mopeds, tractors and wheelchairs, any means of transportation gets a boost when the crystalline separation of a good P.S. unit provides



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Our new series of Slim-line Personal Stereos.

Available with home audio features like stereo AM/FM and cassette, Dolby,*metal tape capabilities a 6-band graphic equalizer, Music Search (forward and backward), auto replay and direct

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a throbbing aria from the croaking chords of an Angus Young or a Joey Ramone in your ears. The danger gives a tingle, too, as all other sounds take second place, including irate horn honks and skidding tires.

Sony claims, "The Walkman is more than a breakthrough product. It has established itself as the representative product of an entire generation. Television, color television, and sports cars held this distinction for previous generations."

Does this imply that a sprouting crop of robotons are about to invade our walkways, maneuvering as solitary zombies, blocking out all the world but for their chosen sounds, never to talk to one another again? Will disco music return?

The more practical service of the personal stereo exists for the opposite group, the non-mobile types. Bed-ridden patients, unable to haul their stereo components into the ward, can enjoy high quality stereo without crowding. Sedentary jobs, from factory work to truck driving, can block out the blahs. Time seems to fly while washing dishes, and the chances of the p.s. dipping into the suds are remote, especially if one utilizes the belt hook instead of the neck strap to attach it.

For most purposes, the strap secures the machine nicely, keeping hands and waist free. Want to go strapless? Sony's WM-II fits into a shirt pocket, and features "soft-touch" controls which operate through the fabric. Most brands offer a "mute" feature, to enable you to speak to the check-out girl without clicking off the tape. You can communicate while the music flows on deep in the distance. Some machines have a microphone with the mute, eerily broadcasting the external noises into the soundtrack, suitable if you prefer to croon with the tune.

Despite the lightweight comfort of the headphones, sound quality is

usually sharper than stand up, speakers, the lyrics brought closer to the brain, with subtleties distinguished. Record reviewers have been known to tape their free promos, in order to listen while biking to their day jobs as busboys.

The political ramifications of the Walkman and its proliferating ilk may balance on the obsolescence of sidewalk "boom box" radios. Clearly, one need not advertise his preference for high volume P-Funk to the generic crowd passing by, but on the other hand, there is nothing particularly suave about accidentally belting out the chorus of "Bette Davis Eyes" in an otherwise quiet and crowded elevator. And, the person next to you doesn't need to be shouted at to understand. He can't hear REO cranking in your ear.

These potential snags are quickly learned, and overcome. The larger model personal stereos might not be as cute as Sony's, but they are still small enough to fit comfortably in the most active situations. The FM radio units, while draining batteries at a much slower rate than the 9 or so hours cassettes get on 2, 3 or 4 AA batteries, sometimes don't get consistent reception, dependent upon the area and the activity where they're used.

The best personal stereo models offer an FM module which snaps in like a cassette, allowing you to opt for recorded or broadcast sounds.

Some begrudging competitors don't hold much for the future. Richard Sutton of Toshiba America claims, "It's just like the CB boom. It will go down

the tubes in two years. With the Koreans and Hong Kong manufacturers in there, pretty soon you'll see them for \$29.95."

In the meantime, who's waiting to find out? I've got a date to scrub the bathroom floor with Ellen Foley, and I can't wait.



The Many Roads to Hi Fi

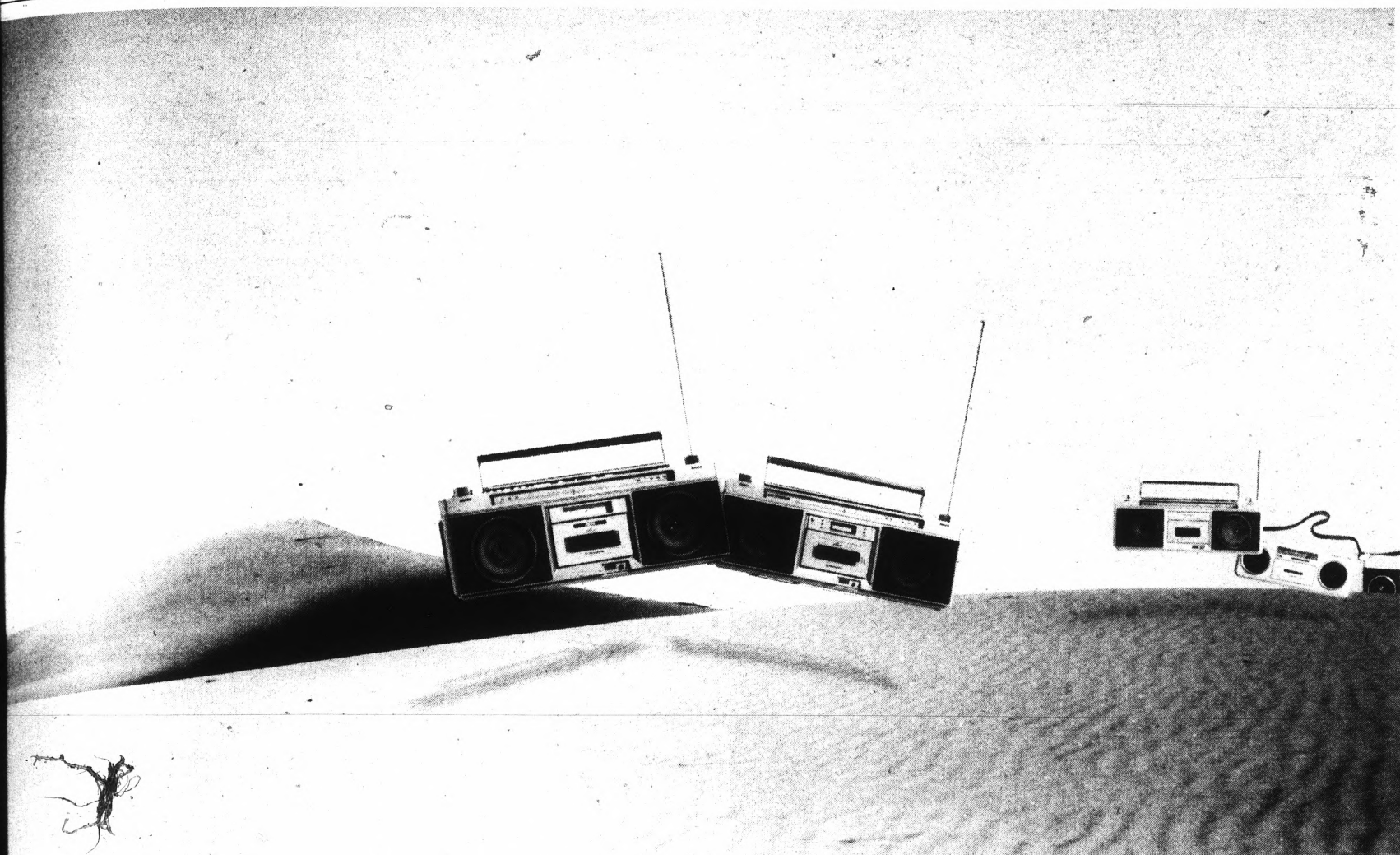
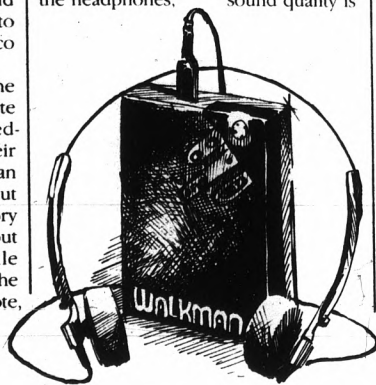
BY MARTIN CLIFFORD

There are no upper and lower limits to high-fidelity sound, and since listening to music with an assist from electronics has so many different approaches, one person's fi is another person's phooey. What you may like in the way of audio and what you will ultimately buy depends on the way you interface with audio components, on your budget, age, sex, environment, personal taste and musical training. Fortunately there are various ways to set up a hi-fi system, some of which are a dead-end arrangement, others permitting the system to grow as your budget and musical taste permit.

Getting a hi-fi system is a decision-making process and the selection of the wrong option can be costly, time consuming, and stress inducing. The problem is compounded by the fact that you cannot really hear a hi-fi system until you've listened to it for about a half year. It is only then that the oddities of the system you have set up will begin to emerge.

Your natural yearning for audio can be satisfied in a number of ways. Basically, there are two approaches, compact vs component, but there are a number of subheadings under these two. A compact system consists of an

(Continued on page 22)



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one-button feature switching.

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(Continued from page 5)

nephew, to compete in a silly race to see who wins the estate. Producer George Englund is one of the men behind this. He's also involved in *The Life of Walter Lippman*, starring Paul Newman as the influential American political pundit (that'll be an ABC TV movie). Englund says he's also purchased rights to the Ron Settles story—Settles, a Long Beach State University star halfback, was recently arrested, and later found hanged in his jail cell. Not a suicide.

Gainfully Employed

AIRPLANE'S ROBERT HAYS joins up with *Superman's* Margot Kidder in *Trenchcoat*, a comedy mystery from Disney filming in Malta and San Francisco... Bee Gee Barry Gibb will star in *Byron*, about the romantic English poet and his role in Greece's struggle for independence from Turkey... Gene Hackman stars in *Eureka*, a murder mystery locationing in British Columbia and Jamaica, directed by Nicholas Roeg (*Don't Look Now*, *Performance*)... William Hurt won't be making any movies for awhile; he's playing *Richard II* on stage in New York... Richard Pryor will star in *Color Man*, turned down by Bill Murray; it's about a "color" sportscaster (a TV term for the jock interviewer/commentator)... Dustin Hoffman stars in *Tootsie* as a transvestite soap opera actor in New York, which may or may not interfere with the rumor that Hoffman is first choice to star in *Gorky Park*... Carly Simon will make her acting debut in a CBS cable movie; she'll play a dual role, one a Forties torch singer, the other a modern thrush... There will be more *Pink Panthers*, even without Peter Sellers. Ted Wass (formerly Danny of *Soap*) will be the new Clouseau... Kenny Rogers stars in *Six Pack*, to be directed by Daniel Petrie (*Resurrection*; *Fort Apache*, *the Bronx*) in Atlanta... *The Billy Crystal Show* (he was Jody on *Soap*), a one hour comedy variety show, will emerge on NBC soon, if not already... Michael McKean, Lenny of *Laverne and Shirley*, is starring in *Young Doctors in Love*, (another ABC feature film) which marks the directorial debut of producer Garry Marshall (same show, among others), for which no one has been waiting with bated breath... Mary Steenburgen will play Marjorie Kinnan Rawlings (author of *The Yearling*, one of the most affecting books youthful Americans are encouraged to read) in *Cross Creek*, to film in Florida... Two best sellers of a few years ago are finally headed into film: Dee Brown's Amerindian Saga *Bury My Heart at Wounded Knee* will be a five part TV miniseries; *The Ninth Wave*, Eugene Burdicks' novel of American politics, will be a feature.

We Heard It Through the Grapevine, Too

CHERIE RECORDS out of Detroit recently started showcasing some of its acts in that city's Hotel Pontchartrain in order to lure major labels into distribution deals. Atlantic had already snapped up Jerry Carr ("This Must Be Heaven"), but so far no deal for their ace artist, Barrett Strong, one of the first artists ever signed to Motown, co-writer of "Money" and "I Heard It Through the Grapevine." His new album is all finished, waiting for a distribution deal; titled *Love Is You*, it features all new Strong songs.

What's Bruce Springsteen Up To?

BACKSTREETS, devoted to news of Springsteen and band, tells us that Big

Bruce will be producing an EP for Dick Dale, once known as King of the Surf Guitar back in the dawn of the Sixties. Dale, who once harbored dozens of wild animals in his suburban Costa Mesa, California yard, was, according to *backstreets*, "the first rock 'n' roller to appear on the Ed Sullivan Show." Anyone interested in subscribing to *backstreets* should send inquiries to Stephen Ryan, 1500 Coachwood Street, La Habra, CA 90631.

Still Busy

THINGS ARE TOUGH ALL OVER is the next Cheech & Chong film, and here's the big scoop: no dope. Just one small reference to the devil weed. Their wives (Rikki Marin and Shelby Chong by name) also appear in the film, as French women, while C&C portray themselves and... Arabs. All directed by Tom Avildsen, cousin to director John, and filmed in Las Vegas and Chicago.

STEVE TESICH, who wrote *Breaking Away*, *Eyewitness* and *Four Friends*, is now finishing *Weatherman*, about a Chicago TV weatherman who becomes politically influential. Robert Redford will supposedly star, but don't hold your breath; Redford's last film, *The Verdict*, is proceeding without him. Tesich has also completed his first novel, *Summer Crossing*, which occurs in the same time and place as *Four Friends* (Tesich admits to a strong autobiographical bent).

New Wave Old Enough for Comebacks

SHANDI SINNAMON is going public again. For those who missed the first go-round, Ms. Sinnamon was a rising star on L.A.'s New Wave scene two years ago. Capacity crowds at her Troubadour appearances. Tough girl charisma. Producer Mike Chapman, then cresting on successes with the Knack ("My Sharona") and Blondie ("Heart of Glass"), but currently unable to get himself arrested, tagged Shandi as his next disc-overly. But the record flopped.

An Hour Later, They Wanted to Hear Again

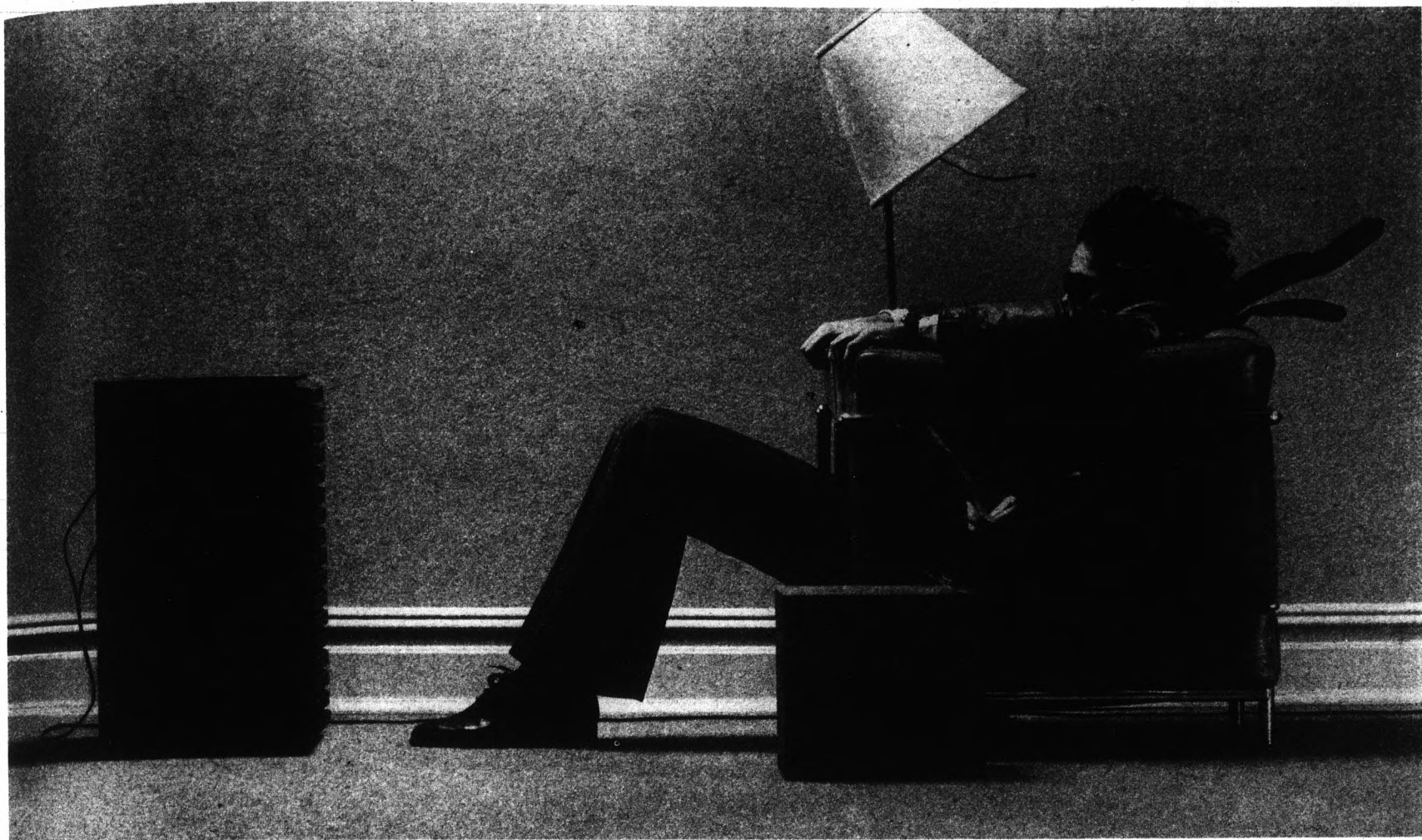
ON A RECENT TRIP TO CHINA, director John Landis screened *The Blues Brothers* Movie for curious film industry people. They were impressed by the intricate work with miniatures required for the movie's several dozen car crashes. Then they were dumbfounded to learn that those were all real life-sizers, crunching at the rate of several thousands of dollars per second.

They dug Aretha Franklin, those Chinese hipsters, but couldn't connect any significance to the various blues, country and rock music scenes. "They said it all sounded alike to them," reports Landis.

Where Are They Now & Who Cares? Dept.

DR. JOHN, the infamous Night Tripper, has laid down a soundtrack of bar-hoed boogie-woogie piano for *Cannery Row*; that's probably the best thing about the flick. Root Boy Slim, whose bid for stardom entitled *Boogie Till You Puke* did not become an FM radio staple, is recording for Moonlight Records. Arthur Brown, as in *The Crazy World of*, is waxing tracks for Lone Star Records.

AFTER 500 PLAYS OUR HIGH FIDELITY TAPE STILL DELIVERS HIGH FIDELITY.



If your old favorites don't sound as good as they used to, the problem could be your recording tape.

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What can happen is, the oxide particles that are bound onto tape loosen and fall off, taking some of your music with them.

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So even after a Maxell recording is 500 plays old, you'll swear it's not a play over five.



IT'S WORTH IT.

TIM HUTTON

America's Best Young Actor?

BY BYRON LAURSEN

In real life, Tim Hutton is equally as complex as Conrad Jarrett, (his character in 1980's multiple Oscar-winner, *Ordinary People*), a guy who looked like he'd sucked an electrified nipple. But Hutton's real-life complexity is benevolent. He's a mix of talents, all of which he loves to put into play. A good shooting guard, if NBA-undersized at six feet and 150 pounds, he even offered his services to the Ampersand Avengers city league team (currently in a building year). A capable jazz and rock drummer, he and old high school friends love to jam on tunes as demanding as "Round Midnight." A child of divorce, he seems to hold both parents in high admiration. Typically cast as a troubled youth, he can evoke compassion like no one else in the business. Nonetheless his existence is strictly enviable: a new electric red Porsche 911SC, a sumptuous Malibu Colony beach house, a brand new Oscar and Golden Globe Award, no shortage of female attention, a prestigious new film just hitting the screens.

The Stones sing "I'm just sitting on a fence" when I step into Hutton's recreational vehicle dressing room at 11 a.m. on a moody-skied day early last June. Hutton is between takes for *Taps*, his second feature film, a shared star billing with the formidable George C. Scott. In cadet-style trousers with a

sideseam stripe, Hutton also wears a t-shirt and is smoking the last cigarette from a pack.

"You don't smoke, do ya?" he asks. The question is a cue for his press agent, who has been recumbent on a naugahyde bench. He slumps dutifully over to the vehicle's aluminum door. An impish grin overtakes Hutton, who was trying to play the scene coolly. "Merit ... Marlboro ... anything but menthol," he instructs, and the press agent vanishes.

Taps is set at Valley Forge Military Academy, three hundred acres of rolling, sloping, rural Pennsylvania with over forty buildings, mostly Georgian brick-and-column stalwarts. Oppressive or inspirational depending on one's feelings about the military, the campus is a perfect setting for a story about someone trapped by the momentum of tradition. Hutton's Brian Moreland character is just that: a model cadet, he nearly worships Scott's character, the general in charge of the academy and its program of breeding staunch leaders. Trying, in a crisis, to act as he imagines Scott would, Hutton turns the Academy into a battleground and the line between make-believe and real war is crossed by the treads of a tank. Though only

Obsessive, upright cadet Hutton (left and below) uses firepower to take over a military academy. The fancy dress soldiers, Tom Cruise and Sean Penn (center), are two of his accomplices.

time will tell about popular acceptance, *Taps* has the makings of a classic coming-of-age story. And, in Hutton, it has one of the best young actors in several years, someone who does copious research and who tries to assume characters from the inside out.

"The class he showed in *Ordinary People* is more than continued in this film," director Stanley Becker told me a few minutes earlier, behind some rigged-for-explosion scenery in the Academy's armory building. "Taps lives or falls on Timothy Hutton, he's the lifeblood, the key performance."

Hutton is pleased by the director's remarks when I relay them. He nods respectfully, but isn't anxious to dwell on himself as subject. Instead, he fumbles for a book he's been reading, one of those list-books, which are to literature what the medfly is to agriculture. In a list of the "Twenty Greatest Rock Albums of All Time" Hutton is perplexed by number 14.

"Let me just find this," he says, scrambling through the pages. "It's really important." The right page reveals itself. "Here ... The Velvet Underground with Nico ... I've never heard of them!"

In 1966, when the Velvet Underground was a brand new band and inspiring reviews like "an assemblage that actually vibrates with menace, cynicism and perversion" (*Chicago Daily News*), Tim Hutton was only six years old. His father, Jim Hutton, was a



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man of astounding talent and mischievous bent. "Cocky and contented," Photoplay called him. He won a Hollywood contract by using all his accumulated Army leave time to venture to the German location of director Douglas Sirk's *A Time to Love and a Time to Die*. There he won a small part, that of a neurotic army officer. He also got busted, around the same time, for arranging a gag in which he and some cohorts invented a mythical American film star named Rex Wrayne and—through elaborate play-acting—made that imaginary actor front page news at the Berlin Film Festival of 1957.

Jim Hutton's career peaked with a string of light comedies. He was memorable alongside a very young Jane Fonda in *Period of Adjustment*, a 1962 release. He and Maryline Poole Adams, Tim's mother, divorced when Tim was three.

Most of Tim Hutton's growing up was in Connecticut and in Berkeley, California. He lived with his mother, quite apart from show business influences. Exception came when young Tim and friends staged a barnyard production *Oliver*. "It was great," Hutton recalls. "I got to sing. I had this little, high voice."

When he was sixteen, Tim Hutton moved to Los Angeles to live with his father. He enrolled at Fairfax High, where he took the role of Nathan Detroit in a production of *Guys and Dolls*. He visited his father now and again on the set of *Ellery Queen*, a TV mystery series starring the elder Hutton. Then the two starred together in a dinner theatre production of *Harvey*. Finally, Hutton the younger decided acting was definitely what he wanted. He dropped from high school, scored a General Equivalency Diploma, and auditioned for made-for-TV movies. His widest notice came for *Friendly Fire*, co-starring Carol Burnett and Ned Beatty.

Beatty praised Hutton to writer Bruce Cook for *American Film* magazine. "I myself tend to be an actor who makes broader choices," said Beatty, "so I appreciate an actor who can do the same thing making more subtle choices, working more or less internally."

Robert Redford, who directed *Ordinary People*, has said that he saw something that was natural in Hutton, rather than something that was acting. The two spent a lot of time taking walks together, tossing a football around, establishing intuitive trust. Similarly, Hutton and George C. Scott built a rapport through the early days of *Taps*' shooting schedule. They held marathon chess games, all of them won by Scott. Chess spread like a fever, lasting long after Scott had filmed his short segment. Just before I walked in on Hutton, twelve of the young cadet extras were at the same long table, intent on six separate chess matches.

"George doesn't like to sit down to play just one game," Hutton says. "You keep going with him until you've played five, six games in a row. It's really intense concentration. I never beat him. But by the time he left I was playing chess better."

The Stones tape has given way to Weather Report. Hutton is mouthing percussion accents to "Birdland."

The press agent arrives at this point, holding three naked cigarettes upright. "These are from your usual nicotine supplier," he says, and re-assumes his horizontal position.

"You know," I comment, "Johnny Carson and Chevy Chase also have

backgrounds in drumming. They've said that it helped build their timing."

"Really?" Hutton's face flashes with a nanosecond of delight, then levels off again. He genuinely likes to converse, but he doesn't like the feeling of being set up to talk about himself personally. "I brought some drum pads along and set them up in my hotel room so I can play along with the tapes. I wanted to bring along a snare and a floor tom, but I think that would drive people crazy. Anyone want a Snickers?" he asks, offering from a small stash of candy bars on the table.

"Do you have any particular notions of what your strong points in acting

are? Say, timing for example?"

"Um . . . I don't know. It's sort of tough to be objective about that. I just sort of work from instinct. And not really from any method I've learned."

Instinct plus research, make that. Hutton is a voracious reader when preparing a role. For *Ordinary People* he read *The Catcher in the Rye*, *A Separate Peace*, *East of Eden* and a book on psychological problems of the children of wealthy parents. He also spent time talking with patients at mental hospitals for teenagers, even posing as a "trial" patient for a day. He says the experience was "moving," especially when other patients un-self-consciously

checked his wrists for suicide-attempt scars.

Taps motivated Hutton to read *American Caesar*, a biography of General George S. Patton, Herman Melville's *Billy Budd*, and other books focused on authority and conflict. In addition, he spent four weeks living at Valley Forge Academy before filming began. I ask if *Taps* is a story of social processes or a private, individual story.

"I'd say it was more private," Hutton comments. "Moreland doesn't know anything more than this private world he lives in. He doesn't have any broad scope, any overview. So it's more private, a world in which he is the com-

mandant.

It appears almost certain that Hutton's influence will extend beyond the gates of this fictional military academy. But exactly where it, and his career, will go, Hutton isn't prepared to guess. "I don't know," he says at the interview's close, "I can't really think in the future, never really have been able to. 'Cause it's a very moment kind of thing, from role to role. I mean, *Ordinary People* and the success of that film has given me the opportunity to, I'm sure, for the next couple of years, find work. But beyond that, I don't know. I mean, things just sort of happened. I was very lucky."

ON SCREEN

Reds

starring Warren Beatty, Diane Keaton, Jack Nicholson; written by Warren Beatty and Trevor Griffiths; directed by Beatty.

Radical journalist John Reed was born in Oregon and was buried in the Kremlin. That quantum leap in geography and the political polarity it implies sum up Reed's extraordinary life. Although he was dead just a few days after his 33rd birthday, his life was crammed with more adventure than most people ever know or want to know. He went to Harvard, wrote plays, organized with the Wobblies, became a journalist, lived with one of the richest and most controversial women of her day (Mabel Dodge), wrote poetry, broke hearts, traveled with Pancho Villa and immortalized the Russian Revolution in *Ten Days That Shook the World*, a piece of reportage that is now more notable for its drama than for its truth. John Reed was a star of his generation and a legend in his own time.

Warren Beatty first discovered Reed more than ten years ago and became obsessed with putting his story on the screen. He ultimately spent more than two years in production on *Reds*, and between \$33 and \$40 million. The film lasts three hours and nineteen minutes and is a kaleidoscopic vision of Reed and his times. The film is audacious and often startlingly successful, while at the same time faint-hearted and predictable.

Beatty, who wrote the screenplay along with British playwright Trevor Griffiths (with reported assistance from Elaine May and Robert Towne), chose to focus on Reed's affair and marriage to Louise Bryant, a temperamental and tempestuous woman who craved the spotlight but was never certain she could win it on her own. When she met Reed, she not only found a lover, but a ticket to the fame and fortune (not in the monetary sense) she coveted. She was, without too much of a stretch, Bianca to Reed's Mick.

Diane Keaton plays Louise, and at times it's a very daring and amazingly subtle performance. She's not afraid to let the audience think she's frivolous and unlikeable. She never stoops to woo the audience. By the end, when her maturity and commitment to Reed are tested in the extreme, her anguish and strength are all the more compelling. At times Keaton seems a bit too

modern; some of her political spoutings sound as if they were left over from Woody Allen's *Love and Death*.

Beatty is a fine producer and an interesting director, but he's a limited actor. He's best at playing men who are so slow that life eats them up (Bonnie and Clyde or McCabe and Mrs. Miller), or California golden boys who belong in bed (*Shampoo*). He doesn't begin to convey Reed's compelling intelligence or his clarity of thought; he's much too anxious to please. Beatty never shows us Reed's darker side, his selfishness, his devils. The complexity of the man is missing.

Also, and this is most curious of all, the sexual chemistry between Beatty and Keaton is all but non-existent. They never ignite on the screen, although we keep expecting them to. This has been sold as a movie not unlike *Doctor Zhivago*; although it's a far better movie, it doesn't tug at us the way that film did. In fact it isn't until *Reds* is just about over that Keaton and Beatty manage to break our hearts, particularly in the one totally apocryphal element in the movie—Bryant's trek across Finland and Russia to find her ailing lover.

This is not to say that *Reds* is without sexual chemistry, but it's supplied by Jack Nicholson, who shows up briefly as playwright Eugene O'Neill. Nicholson's scenes with Keaton are the best written in the movie, and although she doesn't give off much raw passion, Nicholson gives off so much we forget the imbalance.

Beatty has also shown his courage by inter-cutting his drama with straight-to-the-camera testimony from people who lived through that same era. Like Marcel Ophüls in *The Sorrow and the Pity*, Beatty has let people who knew Reed and Bryant talk about them. Some remember everything all wrong and some have an axe to grind, but the device is riveting. The major objection is that Beatty never identifies these people and it just isn't fair. Some faces may be recognized, such as Henry Miller or George Jessel; but how many people know Rebecca West by sight or Roger Baldwin, the founder of the ACLU?

All in all, *Reds* is a movie to see. It'll give quite a history lesson to most audiences, as radical Americans are not exactly well represented in mainstream history texts, and it has a scope and daring that few Hollywood movies have these days. Beatty has crammed his movie with people and places, ideas and emotions; although he's not always successful in making them coalesce, he's on a very right track that

few filmmakers these days ever bother to mount.

Jacoba Atlas

On Golden Pond

Starring Henry Fonda, Katharine Hepburn and Jane Fonda; written by Ernest Thompson; produced by Bruce Gilbert; directed by Mark Rydell.

Simple stories often make the best films. Ernest Thompson's *On Golden Pond*, adapted from his play of the same name, is a simple story, well told, and it speaks of life. In Mark Rydell's care, the story has made an excellent transition to the screen.

Norman Thayer, Jr. (Henry Fonda) and his wife, Ethel (Katharine Hepburn), have returned to spend the summer at their rustic home on Golden Pond in rural New Hampshire. Norman's 80th birthday is approaching and in celebration of the event, daughter Chelsea (Jane Fonda) arrives from her home in California with current flame Bill (Dabney Coleman), a dentist, and his son, Billy (Doug McKean). The two lovers dash off to Europe, leaving this 13-year old in octogenarian hands, a situation that begins badly but ends warmly. Chelsea returns alone (Bill had to rush home to aid a patient) and has a reconciliation of sorts with her father, with whom she's been at odds all her life. As summer ends, the couple, in pretty fair shape for two old birds, pack up and head home to Boston for the winter.

Superb performances from Fonda and Hepburn as a pair who've been together for around 50 years, and still care deeply for each other, make *On Golden Pond* a special event. Fonda is stunning as the cranky, complaining Norman. He's got a right to be mad: he's old, he's losing his memory, he's got angina, he feels death constantly hovering about, "You're old and I'm ancient," he tells Ethel in a fit of pique. "I'll show you the bathroom, if I can remember where it is," he says to Billy, overhearing remarks about his fading memory. During a particularly feisty exchange on death, Ethel says, "Don't you have anything else to think of?" to which he responds, "Nothing quite as interesting."

Yet for all its sentimentality, the film is often hilarious. Norman gets the best lines and Fonda is delightful, throwing out one dry, crackling line after another, all delivered without a twinge of a smile. In most cases, clichéd instances of melodrama have been admirably avoided by Thompson

and Rydell, though the relationship between Norman and Billy is sometimes a little too dear. And Ms. Fonda's playing of Chelsea doesn't seem to ring true. But the flaws are slight and the lead performances remarkable.

Zan Stewart

Buddy Buddy

starring Jack Lemmon and Walter Matthau; written by Billy Wilder and I. A. L. Diamond, based on a play and story by Francis Veber; produced by Jay Weston; directed by Wilder.

Veteran director and writer Billy Wilder fell short in the making of *Buddy Buddy*. Rather than being an outrageous comedy, the film is merely an outrage. It's sad to see such a pro (*Some Like It Hot*, *Sunset Boulevard*, *The Seven Year Itch*) plod haplessly about like a fly trying to run a 50-yard dash through a vat of peanut butter.

Walter Matthau plays a highly-paid underworld hitman, who has rubbed out two victims, one by bomb, the other by poison. He's about to make the final kill in his illustrious career. Enter Jack Lemmon, a distraught husband whose wife (Paula Prentiss) has run off with the director of a sex clinic (Klaus Kinski). As Matthau stands poised from a hotel window with his high-powered rifle about to blow away the target mobster, Lemmon in the room next door constantly distracts the assassin by loudly, and ineptly, attempting suicide. That is the plot in a nutshell—although a trash bag might have been a better place for it.

While Matthau barely manages to muddle through this farce with the tired mugging and deadpan delivery we've seen so many times before, Lemmon fares far worse. His histrionic antics wear thin, calling to mind a combination of the stuttering Mel Tillis crossed with a tired Daffy Duck. Prentiss and Kinski often look about as animated as cigar store indians.

The real fault lies with the writing of Wilder and cowriter I. A. L. Diamond. These two old pros show a lack of originality as they trod over well-worn comedic territory. Tired jokes about policemen, sex, drugs and hippies (*bippies?* Good grief!) inhabit this listless and tasteless script.

The one thing that is amazing about the film is that it manages to fail on so many different levels. *Buddy Buddy* is about as dated as last year's calendar, and just as useless.

Bill Braunstein

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ANXIETY

(Continued from page 17)

AM/FM/AM stereo receiver, a pair of speakers, an 8-track cartridge tape player or a cassette recorder/player, with a record player as the crowning glory sitting on top. And all this is arranged in and on some kind of cabinet, sometimes described as nouveau fruit box.

Usually made by no-name-brand manufacturers, the best you can say of this setup is that it supplies sound. The speakers are usually fixed in position, although some now permit the speakers to be separated. No specs are supplied for compact systems, which is probably just as well. But the arrangement does have its advantages. It is the lowest cost system and comes pre-connected. All you need do is to put the AC plug into the nearest outlet. So it is aggravation free until you've listened to it for a while. It does not permit system expansion nor does it lend itself to upgrading.

The opposite approach is buying each hi-fi component individually and that could mean two or more speakers, possibly including a subwoofer, a power amplifier, a pre-amplifier, a tuner, a cassette deck or an open reel deck (or both), an equalizer, and one or more record players. The record player itself may also be subdivided into separate components such as a tone arm, a phono cartridge, a stylus, and the record player mechanism. But you can also start with just a receiver and a pair of speakers. The receiver is an integrated tuner, pre- and power amplifier.

The technique of buying individual components can be the most aggravating, requires some understanding of the electronic vocabulary used in spec sheets, demands that you select components, possibly from different manufacturers that will work well together, and is by far the most expensive way to go. It also means the responsibility for interconnecting the individual units is yours. But if you've done some reading about hi-fi, this arrangement can supply sound you will find incomparable. If space is a problem you can get micro components that work just as well as larger ones.

One advantage of the component system is that it lends itself to the addition of more units, as your budget permits, or replacing them based on advances in hi-fi technology.

Whether you can add or modify the

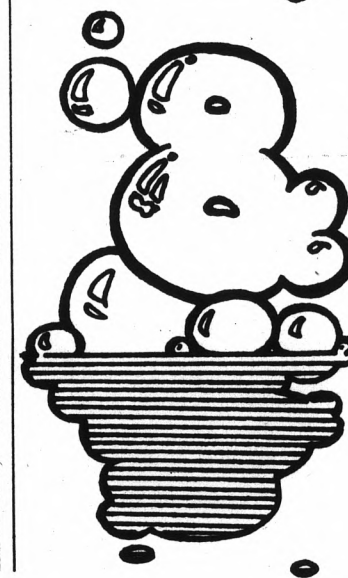
system depends on your original purchase. Buying hi-fi components means keeping an eye on the future, buying units that have enough inputs to permit their easy inclusion in the system. The quality of what you buy now will determine the quality of subsequent add-ons. No hi-fi can do any better than the lowest quality component in the system. Add-ons can increase the flexibility of a system, but not its overall sound quality.

There are alternative approaches, for these two, the compact and the component, are extremes. Some hi-fi dealers sometimes advertise complete packaged systems. The bait in this case is that the cost of such a system is at a price that is lower than the sum cost of the individual components. Further, those that are selected by the dealer will probably work well together, relieving you of the need to make numerous buying decisions. The problem here is that the components may not be quite what you would have wanted, or they may consist of stock the dealer has been unable to move on a single component basis. They may also consist of outdated models. So this arrangement is somewhere between the two extremes of compact and individual component selection.

Another approach is to buy a complete system offered by a manufacturer. This is a takeoff on the total system merchandising technique used by dealers, is more expensive than the dealer offering, but is less expensive and time consuming than shopping for your own components. The total cost is often, but not always, less than the sum-cost of the individual components. And, if you select a known, name brand manufacturer, you can be sure the components will be designed to work well together. And sometimes the manufacturer or his dealers will supply a free caster-mounted rack, complete with a glass door, that will house all the components. Further, you will receive a set of cables for interconnections.

Such an arrangement may or may not include the speakers. These should be separated by a distance of about 8 feet or more. You may have room for free-standing floor speakers or you may need bookshelf types.

Still another hi-fi arrangement, relatively new, is the portable made up of micro-sized units which can do double duty by working in- as well as outdoors. These generally have two speakers, one on each side, attached by clips. The speakers can be removed and separated so as to supply full stereo effect.



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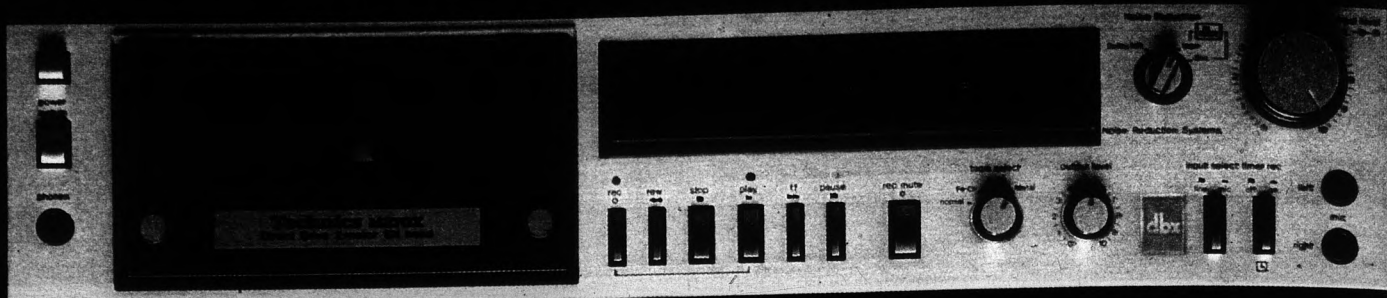
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